

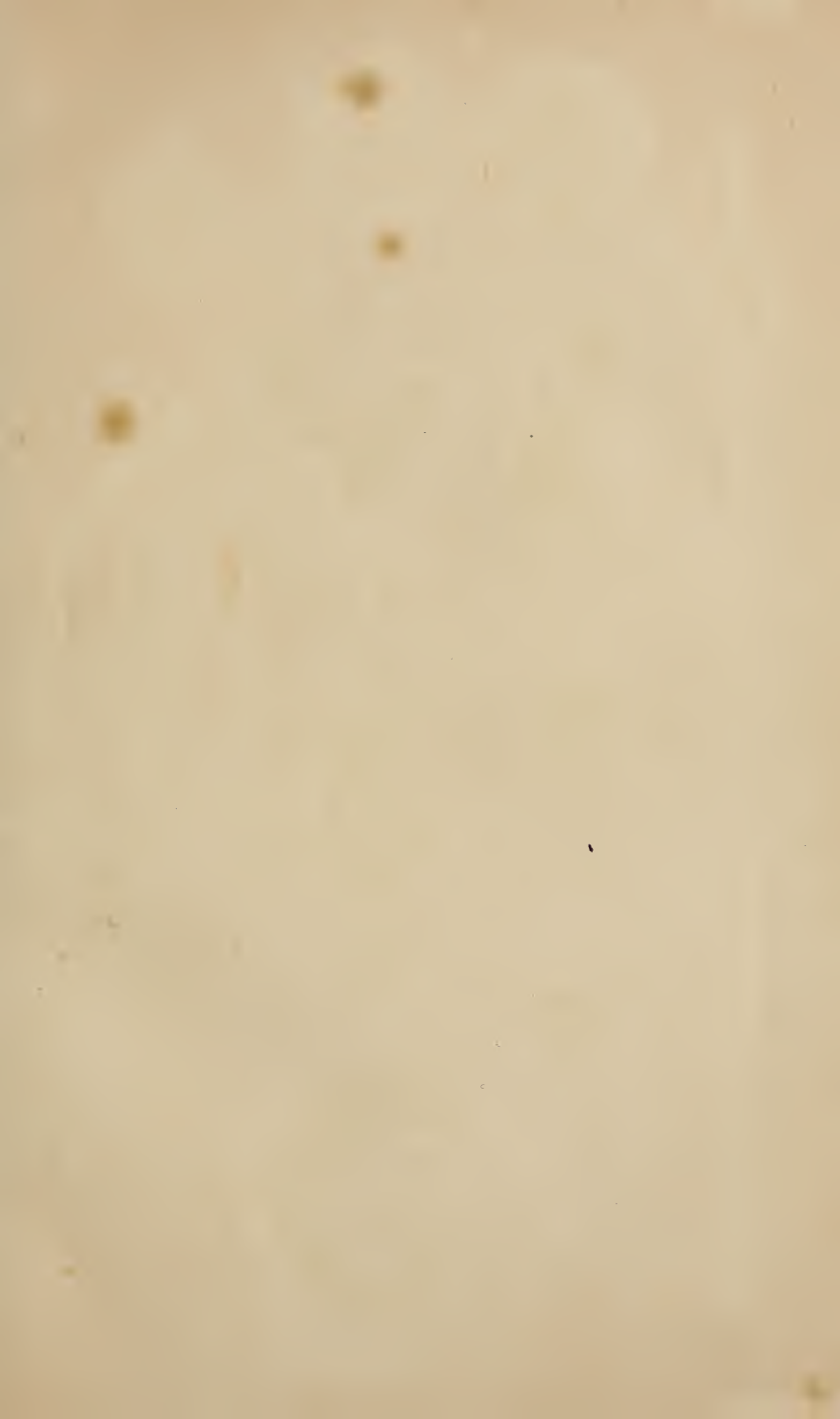
S. C. Waterhouse



LECTURE

ON

THE ANTIQUITIES OF NORFOLK.





THE
Antiquities of Norfolk:
A LECTURE

DELIVERED AT THE

NORFOLK AND NORWICH MUSEUM,

MARCH 14, 1844.

BY
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AUTHOR OF "ECCLESIASTICAL RECORDS," &c.

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Description of the Plates.

WHILE I was deliberating as to what might be done in the way of illustration, the discoveries lately made at Felmingham in this county at once relieved me from the difficulty;—for these most valuable antiquities have never yet been introduced to the public: they are extremely rare, if not positively unique, and, moreover, their detection fully confirms all that I have said to encourage the young antiquary in his pursuit. The mine is not yet thoroughly explored,—

“*Multa renascentur quæ jam cecidère,*”—

and whether he may labour above or below her surface, ICENIA will abundantly reward his toil.

These curious reliques of the Anglo-Roman period were accidentally brought to light within the last few weeks at Felmingham hall, three miles to the west of North Walsham.

Two urns were then found, standing the one above the other, and resting upon two tiles, of which each was nine inches square by two in thickness.

The urn which stood uppermost,—composed of a blueish clay, *inverted over the other, and totally empty*,—fell a prey to the impatient cupidity of the labourers, who, expecting to find a treasure, dashed it to pieces with their spades.

Fig. 19 represents the other, *in which were enclosed all the articles hereafter to be described*: it is of brick-earth, and is still in excellent preservation; the height being eight inches, and the diameter at the rim twelve inches.

Fig. 17 was in all probability a receptacle for the heart or ashes of the deceased: it is of bronze, and has a small aperture

in the centre of its lid for libations ; the dimensions being nearly one inch in height, by $4\frac{3}{4}$ inches in diameter. See here Humphrey's Montfaucon, vol. v. p. 27, and plate 2 (opposite p. 28), fig. 6.

Fig. 15. A miniature altar of bronze, of an oblong form, $3\frac{1}{2}$ inches in height, and the diameters respectively $1\frac{1}{2}$ inch and one inch.

Fig. 16. Another model of an altar, likewise of bronze, but of a circular form ; the height $1\frac{1}{4}$ inch, and the diameter $1\frac{1}{2}$ inch. The hole upon the upper side near the edge was a socket for the *horn*—an important appendage to a *Roman* altar. An altar precisely resembling this in general form, but richly decorated, may be seen in Montfaucon, French edition, tom. ii. p. 132 ; or in Humphrey's translation, vol. ii. plate 17, fig. 1 ;—and the "HORN," *ibid.* vol. ii. pl. 25, fig. 2.

Fig. 5. A bronze head of Minerva, about five inches in height. The helmet is exceedingly beautiful.

Fig. 10. A bronze head, six inches high, which I suppose to be that of Jupiter, and not, as an antiquarian friend has suggested, an effigy of the reigning emperor. The features are of a decidedly Grecian character, and are very unlike those of Valerian, —who is moreover represented upon his coins without a beard. The scalp appears to have been cast separately from the rest, to which it was probably attached by a wreath or fillet. There is a hole in the neck, as if it had been rivetted to a pedestal, or a body. The eyes were of bone or very coarse glass.

Fig. 7. A graceful bronze effigy, representing either a Ganymede, or a cup-bearer, or a priest making a libation. It resembles an engraving of a priest in Montfaucon, in which case, however, instead of a plain horn, we have a well-defined *cornucopia*. The entire height of this figure is $3\frac{1}{2}$ inches.—(Compare Montfaucon, tom. ii. p. 44, pl. 6, fig. 5 ; also Humph. vol. ii. pl. 2, fig. 15.)

Fig. 11. A flat piece of bronze, having upon it a male bearded countenance in relief, surmounted by a crescent, and with radiations upon each side. This unquestionably represents *Fortuna Barbata*, of whom an account may be seen in Montfaucon, livre

ii. ch. 11. Of the images of Fortune he says: “Capiti ejus imminent *sol et luna bicornis*,”—the sun being here symbolized by the radiations; and the two following articles fully confirm me in this appropriation. Effigies of Fortune with the sun and crescent may be seen in Montfaucon, tom. i. p. 50, pl. 17, fig. 5, and in the plates opposite page 309. See also Humph., vol. i. p. 195, pl. 89, figs. 1 and 5, and p. 198, pl. 90, fig. 1.

Fig. 8. The *Gubernaculum*, or helm, was another emblem of Fortune, signifying her controlling and directing power in all human affairs. Several representations of the *gubernaculum*, some of which exactly resemble the instrument before us in general form (the only difference being the absence of rings) may be seen in Montfaucon, tom. i. p. 50, pl. 17, fig. 5, and p. 310, plate 96, &c.; also Humph., vol. i. p. 195, pl. 89, and p. 198, pl. 90. The handle of this instrument is represented near it.

Fig. 18. The *Rota*, or wheel, another emblem of Fortune, signifying her inconstancy. It is of bronze, and $3\frac{1}{2}$ inches in diameter. The much-corroded *iron* projection from the centre of its nave, I am unable to explain. Mr. Goddard Johnson imagines that it may have some connection with a superstitious practice of the ancients, who used to attach a waxen image of a bird called the Jinx (*Ivνξ*) to the centre of a wheel, and melt it before a fire, as a love-charm. It is right to mention that the *wheel* was also an emblem of the goddess Nemesis, and as such was frequently sculptured upon tombs. (See Montfaucon, tom. i. p. 312, pl. 98, figs. 5 and 6, item, tom. v. p. 79; and pl. 57, opposite p. 80. Also Humph., vol. i. p. 188, pl. 88, fig. 16—20, item, p. 193, &c.; and vol. v. p. 52, pl. 14, fig. 1.) Nemesis, however, was the *Vis Fortunæ*, or Soul of Fortune.

Fig. 2. A sceptre of bronze, 24 inches in length, with two holes in the flat upper part—as if some ornament was originally attached to it. I look upon this as an emblem of the sacerdotal dignity, and cite as my authority the description of Chryses, at the beginning of the *Iliad*, who came to the Grecian camp—

“Στέμματ' ἔχων ἐν χερσὶν ἐκηβόλος Ἀπολλωνος
Χρυσεῶ ἀνα Σκηπτρῶ.”

In that very splendid work, "*Antiquités Etrusques Grecques et Romains*," (à Naples, 1766,) which contains numerous coloured engravings of ancient pottery, I have observed five or more varieties of the sceptre held by priests at the time of sacrifice ; most of them bearing a generic resemblance to that which I am describing. (See tom. i. plates 32, 122, 127, 128, 130, and tom. ii. plates 37 and 89.) The *Thyrus*, the *Caduceus*, and the *Lituus*, though very different in form, may still be considered as belonging to the same family. Should any antiquary, however, be disposed to look upon this as a badge of *civil* jurisdiction, it will not at all militate against my hypothesis. The *Pontifex* and the *Flamen* of old had a sort of mixed dignity, combining the functions of a magistrate with those of a priest. The sceptres and the handle of the *gubernaculum* were bent so as to admit of their introduction into the urn (fig. 8.)

Another sceptre was also found. It was of *iron*, very much oxydized and broken, and originally decorated with brass rings.

Figs. 12 & 13. Two nondescript birds of bronze, each having something in its beak. One of these, which stands upon a ball, appears to have originally surmounted the iron sceptre. It exactly fits the latter, which would be otherwise incomplete. (See fig. 13.) Each of these birds (which Mr. Goddard Johnson considers a representation of the *Jinx*) is about $2\frac{1}{2}$ inches long from beak to tail, by $1\frac{3}{4}$ inch high. There is a bird something like it on the foot of Fortune's cornucopia, Humphrey's Montfaucon, vol. i. p. 243, pl. 97, fig. 6.

Fig. 20. The handle of an *aspergillum*, or sprinkle for holy water, used by the pagans in their lustrations. There is an *aspergillum* very much like it in Montfaucon, tom. ii. p. 150, pl. 68, fig. 13 ; also Humph., vol. ii. pl. 10, fig. 24. That before us is of bronze, and four inches long.

Figs. 4 and 9. The upper and under portions of a *patera* or *patella*, in which the priest received the blood of the victim. It was used also for libations. (See Montfaucon, tom. ii. p. 150, pl. 58, fig. 4 ; also Humph., vol. ii. pl. 10, fig. 15.) Or very possibly it may have been the model of an *acerra* (or censer) ; in which case the fumes must have passed out between the rims,

and not through holes in the lid as in the modern censers of the church of Rome. The material is bronze, the diameter about two inches, and the height of *both together* four inches. The upper part was originally surmounted by a bird, but neither of those lately described correspond with the fragment, which is apparently the claw of an eagle.

Fig. 6. One of three bronze *fibulae* (buckles or clasps) closely resembling each other. The longest diameter $1\frac{1}{2}$ inch, the shortest, $1\frac{1}{4}$.

Fig. 3. A flat, heart-shaped, and serrated piece of bronze, $1\frac{1}{2}$ inch in length, and a little more than one inch at its widest part. From the hole in its upper part, it appears to have been attached to the sceptre (fig. 2) or to one of the rings of the *gubernaculum* (fig. 8.)

Fig. 14. A bronze article, which I cannot explain. Possibly this also may have had some connection with the rites of pagan idolatry, though I have been unable to discover anything like it, either in Montfaucon or in the plates to the *Encyclopédie Méthodique*, (art. "Archæologie.") It looks very much like a breastplate or *gorget*.

Fig. 1. The *obolus* was in this instance a medal of Valerian the younger, struck during his father's lifetime, and bearing upon its reverse a figure of the infant Jupiter riding upon a goat, with the legend "JOVI CRESCENTI," in compliment to the young prince. This has been reserved to the last, as it in all probability furnishes the criterion of a date; for in a tomb of this elaborate importance, it is not easy to believe that the friends of the deceased would have inserted a coin belonging to any former currency:—as careless a proceeding as if we were now to place a shilling of George III. in the foundation-stone of a public building. As the reign of Valerian continued from A.D. 254 to A.D. 260, the deposit may have taken place *nearly sixteen hundred years ago!*

A coin of the emperor Vespatian, discovered at the time, (*near* but not *in* this urn), probably belonged to another and an earlier deposit.

From the large preponderance of religious and sacerdotal emblems, and the total absence of military weapons, I am inclined to consider these as the sepulchral remains of a *Flamen*, or *Priest*:—one of the highest distinction, if we may judge by the exquisite beauty of many of the articles included in his urn. Possibly he may have been a priest of *Jupiter*, *Minerva*, and *Fortuna Virilis*; for we have here two effigies, two sceptres, and two altars, besides the *gubernaculum*, effigy, and wheel of Fortune. According to Potter, “sometimes the same temple was dedicated to several gods, who were thence termed *Συνναοι*, *Συννοικεται*, and also ‘*Ὁμοβωμοι*;” and he specifies, by way of example, a temple dedicated—“*To Jupiter, the Sun, the Great Serapis, and the Gods who jointly inhabit this Temple*;” another “*To Isis and Apis*;” another “*To Ceres, Bacchus, and Phæbus*;” another “*To Apollo, Latona, and Diana*;” another “*To Æsculapius and Apollo*;” another “*To Pan and Ceres*;”—and, what is still more to the point, he mentions a temple at Rome dedicated “*To Jupiter, Juno, and Minerva*.”—(*Antiq.* edit. 1722, vol. i. p. 187, &c.)

To conclude these remarks, I have most carefully examined every plate relating to Roman antiquities in the first twenty-nine volumes of the *Archæologia*, without finding any thing in the slightest degree resembling many of the articles which I have been describing. I have moreover consulted Fosbrooke’s *Encyclopædia of Antiquities*, and several other similar works, and with precisely the same result.

The sepulchral remains, now for the first time submitted to the public, are therefore not merely valuable as specimens of a class, but a class in themselves, being, as far as I am able to ascertain, hitherto unexampled in any part of the kingdom.

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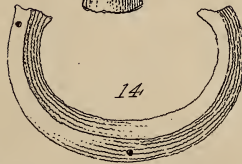
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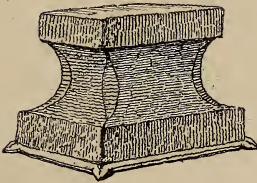
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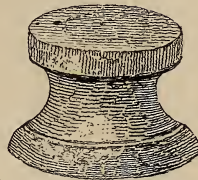
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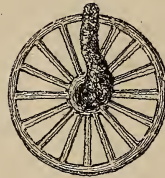
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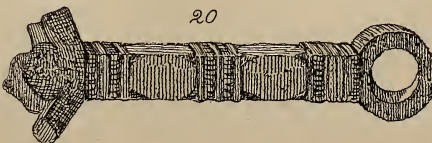
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THE

Antiquities of Norfolk.

INTRODUCTION.

ARCHÆOLOGY labours under a disadvantage which belongs not to any of those subjects which are professedly scientific. It takes a much wider range, branches forth into innumerable ramifications, assembles together the most discordant materials, and is therefore less susceptible of classification. It in fact bears about the same relation to the other sciences that a lumberer's shop might do to that of an optician,—ranging as it does from the most exquisite specimens of ancient art down to the meanest domestic utensil. But, like the *footmark* or the *darn* which enable an acute lawyer to ferret out the truth, these minute details form essential links in our chain of circumstantial evidence, and, being carefully brought together, exhibit to us the social and moral condition of England in days gone by,—the progress of society, the march of civilization. I am far, *very* far indeed, from wishing to undervalue those sciences which exhibit the beautiful harmony subsisting between the parts of creation; but here we have the very "*study of mankind*," and a study *worthy*

of mankind. We are as tenants of a house inquiring into the habits of its former occupants ; and the lessons derived from a knowledge of the past may be of the greatest practical utility to ourselves. The antiquities of our own county have not only pre-eminent claims upon our attention, but are of course much more easily accessible ; and indeed Norfolk is unusually rich in these memorials of the past.

SECTION I.

EARLY HISTORY OF THE ICENI.

THE history of this county may be said to commence about the year 45 of the Christian era, when the emperor Claudius paid a short visit to the island, and on his departure (after a brief sojourn of not more than sixteen days) invested Publius Ostorius Scapula with the dignity of Pro-prætor over Britain. To him were the Romans indebted for the subjugation of the Iceni, who appear to have been politically independent up to that period. Their alarm, indeed, in consequence of the Roman invasion had led them to negotiate an alliance, but we have no reason to suppose that it was ever carried into effect. They now took the lead in a revolt, which Ostorius was barely able to quell ; and Roman history bears honourable testimony to the valour with which they struggled to maintain their liberty. As might naturally be expected, the superior discipline of the Romans enabled them to triumph over a semi-barbarous people with imperfect weapons, unprotected by body armour, and unused to military tactics ; but the unimpeachable testimony of the historian Tacitus,—the testimony of an adversary,—proves that it was no easy victory. He tells us that they defended themselves with

great valour to the last, and that the unskilful construction of their own entrenchments (which cramped and confined their movements) facilitated their defeat.

From this period nothing remarkable occurred to interrupt the completeness of the Roman sway over the Iceni till the reign of the emperor Nero, when Bonduca (or Boadicea) their queen, aroused by the shameful indignities which she and her daughters had experienced at the hands of their conquerors, called upon her people to free themselves from this intolerable yoke. The call was nobly answered by the Iceni;—the Trinobantes joined with them in the revolt: they together captured the Roman colonies at *Camelodunum* and *Verolamium*, if not *London* itself, and subsequently routed the ninth legion under Petilius Cerealis; which so thoroughly disheartened the procurator Decianus, that he withdrew into Gaul. It may be as well to remark that a Roman legion at this period consisted of about six thousand men.

But these were the expiring embers of their liberty. The Iceni were soon after this totally and hopelessly defeated by Suetonius at the head of about ten thousand men, and their brave queen, who was present on the occasion and animated her countrymen to the battle, either killed herself in despair or died of grief.

This appears to have been the very last struggle for liberty and independence, and, as is the case with all unsuccessful revolts, served only to rivet the chains of Icenia more firmly than ever they had been before; and the Romans, smarting under the recollection of the past, paid them a very great though no very agreeable compliment, by establishing several important military stations among them. These I shall hereafter have occasion to describe.

SECTION II.

ANTIQUITIES OF THE BRITISH PERIOD.

ALTHOUGH Icenian reliques have been found in great abundance and in nearly every part of the county, there is yet so little variety among them, that a very brief explanation will suffice.

[A diagram was exhibited at my lecture, to illustrate the general character and appearance of these British antiquities, each article being selected as a type of its respective class. The celts, hatchets, spear heads, beads, and specimens of pottery included in the diagram, though copied from originals preserved in the Museum, so nearly resemble those found in other parts of the kingdom, that it will be sufficient to refer the reader to the groups of druidical antiquities in the first volume of the *Pictorial History of England*, or the engravings in Sir R. C. Hoare's *Ancient Wiltshire*.]

Some of these articles bear evident traces of a more remote antiquity than the rest. I allude more especially to the weapons made of flint and other similar materials, which probably belong to a period anterior to the Roman invasion,—perhaps *long* anterior. In the days of Julius Cæsar the Britons were certainly acquainted with the art of working metals, and having once arrived at this point, we cannot believe that they would have laboriously wrought out their *celts*, and arrow-heads, and spears, and hatchets of that most intractable of all materials, flint. In corroboration of this remark, a sturdy antiquary, who has actually *delved* in the mines of antiquity, and has probably a greater practical knowledge of British remains than any one else in Norfolk, assured me that he had never found weapons of these two materials—flint and metal—in the same deposit.

Let us particularise the objects represented in the diagram.

The use of the *celt* has been at all times an antiquarian puzzle,—some believing them to have been chisels, some ferules, some weapons of offence ; and this appears to me by far the most probable solution. It is not easy to understand upon what principle mere *mechanical tools* would have been deposited with the ashes of the dead, but the practice of burying the spoils of battle in a warrior's tomb has prevailed in every part of the world. General analogy would therefore incline us to the last-mentioned supposition, and I am confirmed in this opinion by a careful examination of the article itself. It appears evident to me that it was a sort of javelin head, fitted originally upon a wooden shaft or handle, and with a provision for drawing it back after the infliction of the wound,—by means of a thong or cord passing through its ring. It may be that the very weapon now in my hand was wielded eighteen hundred years ago in defence of Icenia's independence.

The string of beads, found in various parts of the county and strung together for convenience, is chiefly valuable as being the only (or almost the only) article of costume that can be safely ascribed to the British period. They are of the rudest possible description, and even when they are found together seldom assimilate with each other in material or general form. Beads of amber, and pebble, and glass, and earthenware, have been found in various British tumuli ; the most remarkable of those before you being of a sort of coarse earthenware, variously coloured. A love of ornament and display has been at all times characteristic of a barbarous age, and the Britons formed no exception to this general rule. Necklaces are observable on several of their coins, and Tacitus informs us, in the

twelfth book of his *Annals*, that when Caractacus was led through Rome in triumph, after his defeat, the chains which were trophies of his valour were publicly displayed in the procession. But the beads found in tumuli were not all of a decorative character. Sometimes not more than two or three have been discovered in a tomb, and in a few instances they were not even perforated. There is a beautifully proportioned ball of chrystal now in the Museum without any perforation: and unperforated beads have been discovered in various parts of the kingdom. Hence it is extremely probable that they were, in *some* instances at least, buried with the dead *as amulets*. Coral beads are known to have been superstitiously regarded even by the civilized Romans, and not only worn upon their persons, but suspended on the lintels of their doors.

As far as relates to dress, there is but one Icenian record of which I am aware. Xiphilin (according to Camden) describes Bonduca as arrayed in a garment of many colours, and decorated with a golden chain. There is, however, no reason to doubt that, like the rest of the Britons, the inhabitants of this part of the island allowed their hair to grow very long; wore the *brachæ*, *tunic*, and *sagum*, (of which you may see engravings in the *Pictorial History of England*, Vol. i.); and when they were affluent, a ring upon the middle finger.

As to their coins, of which a great variety still exist, I am inclined to believe that they were *all* subsequent to the Roman invasion: such, at least, being the case in every instance where the legend supplies a clue. Cæsar expressly tells us that the Britons in his time used metal rings instead of money, the value being determined by their weight; and Camden, with great probability, supposes that most of the British coins were struck off as a sort of *poll-tax* or tribute-money to the Romans.

A coin of the brave but ill-fated Bonduca has been selected, not merely on account of its Icenian associations, but because it combines the characteristic features of many of the rest. The queen's head is crowned with a circlet of beads; she wears a necklace: there is a horse upon the reverse, with a sort of discus or ring both above and below (possibly a representation of the more ancient British currency which it was intended to supersede), and the legend is in a character resembling the Greek: in strict accordance with the statement of Julius Cæsar in his *Commentaries*. That they had attained to a knowledge of letters at an indefinite period before the Christian era, is a matter of history; and this was of itself no small progress in the arts of civilization. Two other coins ascribed to Bonduca may be seen in the plates to Bishop Gibson's edition of Camden. In one, she wears a wreath or circlet, apparently of laurel,—as in the effigies of Roman emperors upon their coins or medals,—there is a branch in full blossom before her, and a horse with the legend BOADI upon the reverse. In the other, a sort of flowing mantle is fastened round her head by a circlet or double wreath, and there is a horse upon the reverse, but without any legend.

Merely *indicating* to your notice the sepulchral urn, allow me to call your more particular attention to the very beautiful form of the drinking cup, enlarged from a specimen in the Museum. It is ornamented with a sort of cheveron (or zigzag) in its simplest form,—a common device upon articles of British pottery,—a form of embellishment which, in its different varieties, prevailed among the Egyptians, the Romans, the Britons, the Saxons, and the Normans, if not elsewhere.

To those who are interested in the subject of druidical antiquities, I would recommend a careful study of that

very beautiful work, Hoare's "*Ancient Wiltshire*;" especially the plates; for Archæology is emphatically a science of the eye, and a faithful diagram will, in a few moments, give you a greater practical insight into our subject than a whole volume of letter-press,—one *grain* of observation being of more value than a *hundred-weight* of theory and conjecture. Sir R. C. Hoare had a much better field of observation before him than Norfolk presents; for we have here none of those gigantic memorials of the druidical period which exist to this day in various parts of Wiltshire, Cornwall, Ireland, and Wales—stupendous proofs of ancient perseverance and mechanical skill!

There are indeed several British barrows in this county,—at Weeting (for example), upon Stow Heath near Aylsham, and also upon Tuttington Common,—varying from thirty yards in diameter to twelve, and about four yards high; and excavations discovered upon Mousehold Heath, and in the neighbourhood of St. Giles' Gates, have been *hypothetically* ascribed to the same period. But where are we to look in Norfolk for *Cairns*, and *Logan-stones*, and *Rock-basins*—for *Cromlechs* and *Druidical Circles*—for *Augural Chairs*, and *Breast-plates*, and *Missletoe-hooks*? It may appear strange and unaccountable, that neither chance nor industry should have hitherto brought to light in this county any clear and undeniable traces of the druidical religion: nevertheless I am far from agreeing with those who would contend that the Icenii were of a different origin from the other inhabitants of the island. On the contrary, the similarity of our Icenian remains to those which have been found in Anglesea and Wiltshire,—the celts, the hatchets, the beads, the pottery, yea, the very barrows in which they were originally contained,—clearly establish an *identity of race*. *Because* there are no druidical memorials in Norfolk, are we to suppose that its

ancient inhabitants were not *therefore* druids? As reasonably might we conclude that they were atheists. *No religious emblems whatsoever have been found anterior to Christianity.* No traces have been found (as far as I am aware) of the idolatrous worship of the Romans—of the pagan Saxons—of the Danes; and this observation applies to a *majority* of our English counties. It is much more probable that there were druidical colleges in Wiltshire, Anglesea, and Cornwall, where the hierarchy resided, and to which, on certain occasions, multitudes repaired from every part of the island, to practice the rites of their religion; the *Festival* being also a solemn *Assize* for the administration of justice.

Icenia had indeed no Stonehenge, for Nature in denying her the materials interposed an absolute veto; but she had doubtless her sacred groves, applicable to the same purposes as that mammoth temple, though it may be under a simpler form. Admitting the probability of this supposition,—which not only agrees with all ancient accounts of the druidical worship, but is moreover corroborated by the natural features of the county,—it would be of course absurd at this distance of time to expect any such memorials here.

SECTION III.

ANTIQUITIES OF THE ROMAN PERIOD.

SUCH are the *Iceni*, as far as we are able to understand their habits and institutions from existing remains and the hints afforded us by classical authors. The *Roman* period forms the next epocha in the history of Norfolk, and continued for nearly four hundred years; for they

came hither about A. D. 45, and took their final leave of Britain A. D. 430, about which time their legions were withdrawn from every part of the island. We are of course prepared to expect a clearer view in proportion as the objects are nearer to our own times; and indeed all who have read the Latin classics are more thoroughly familiar with everything relating to the Romans than with the habits and manners of their own ancestors a few centuries ago; the knowledge of these things being *embalmed* in our memories by an imperishable literature.

To begin with the minor antiquities of the Roman period: tweezers, fibulæ, gold rings, a seal of the same precious metal, steelyards, weights, a triple-formed brass lamp, a patera of Samian ware, coins of many of the Roman emperors, sepulchral urns, lamps, and lachrymatories, have been found in various parts of Norfolk; but these things are too well understood to require any particular detail. It is a very remarkable fact that the lapse of eighteen centuries has scarcely effected any change in some articles of general utility. In other instances the discovery of Herculaneum and Pompeii has led to a sort of revival of the classical forms, both in porcelain and in plate; and this is the greatest practical compliment that could possibly be paid to the taste and civilization of the Roman artists.

This however is a case in which our very *affluence* makes us fastidious, and having much more valuable materials before us, we can afford to dismiss these smaller items with merely a cursory notice.

Allow me then first to direct your attention to the circumstance of three or more *sepulchral hearths* having been discovered in Norfolk. One, at Long Stratton, was a quadrangle of twelve feet in diameter. It was found near an old gravel pit at the depth of about six feet below the surface, and was covered to the depth of a few inches

with a mixture of ashes and burnt earth. Several urns were found near it, regularly placed, and in the case of one of these (which is still preserved) a plain pan of red earth was found laid over the top, the urn itself being curiously ornamented.

Another of these sepulchral hearths was found in the parish of Lindford, between Mundford and Little Buckenham, being a regular pavement of flint and stone; and a third, much more remarkable than either of the others, at Brampton near Marsham. According to the description, given by Sir Thomas Brown in his "*Hydriotaphia*," it was a square of about six feet nine inches each way, surrounded by a wall one foot thick. This wall was formed of brick-earth in one entire piece, without any appearance of mortar or cement, so that it must have been burnt upon the spot. In this sepulchral hearth there were thirty-four holes, two being larger than the rest, and two of these upon the eastern side each contained an urn placed with the head downwards. The upper part being opened, they found a floor or pavement about two feet below, and continuing their researches they found three floors successively, one under another, at the distance of a foot and a half, each being formed of a slate-coloured stone. In the various partitions urns were found, the largest of which (with a very narrow mouth and short ears) was capable of holding fourteen pints. This is supposed to have been a family sepulchre.

A great number of these funeral urns have been found at a place called *Broom-close* near North Elmham, as well as several Roman coins, a knife and a dagger, each having a curiously wrought handle, and some glass vessels; but the urns, in this case, only deserve attention as indicating the site of an ancient Roman town. A sepulchral urn preserved in the Museum deserves more particular attention

from the circumstance of its having been found *filled with charred wheat*, a singularity which I am unable to explain.

Several years ago, traces of a Roman aqueduct were discovered in the parish of Walpole, near Wisbech. The water appears to have been conveyed in earthen pipes, twenty-six of which were found at the time, each being twenty inches long, three quarters in the bore, half an inch thick, and with one end smaller than the other, for insertion in the larger end of the adjacent pipe. Some Roman bricks were also discovered in the same place.

The *roads* of this period are also well worthy of attention; such as the *Peddars Way*, commencing at the intrenchments of Castle Acre and extending about *forty miles* over a level surface. There are clear traces of another in the neighbourhood of Hethersett six miles from Norwich; and a famous Roman way near West Dereham, extending to Peterborough over the great level of the fens, about twenty-four miles. The latter was of gravel, three feet thick and sixty broad.

I need hardly assure you that to do full justice to my subject would require a number of lectures instead of one. As it is, I am obliged to hurry at a railway speed past objects where I should have longed to tarry.

But to return to our immediate subject. The Roman military stations, from their number and importance, richly deserve to form a sort of *climax* to this section of our inquiry. I have already noticed these as an unwelcome compliment paid to the prowess of the old Icenian warriors,—a sturdy race who required to be governed with a rod, and who, in the very lowest depth of their political degradation, were reduced to a compulsory obedience rather than a patient servitude:—“*ut pareant, nondum ut serviant.*”

These camps vary considerably from each other both in

capacity and importance: there were *castra stativa*, *castra æstiva*, and *castra hiberna*; some being merely temporary quarters for the soldiery during the winter or summer months, while others were *permanent* military stations. There are also traces of naval stations at Reedham, Whet-acre, and one or two other places.

These Roman camps are, I believe, in *every* instance quadrilateral, being usually rounded at the corners. Some are oblong, others nearly square. Brancaster camp occupied eight acres; Castle Rising, three hundred yards by one hundred and forty; Castle Acre, something more than twelve acres; Tasburgh, twenty-four acres; and Caister near Norwich (the most considerable of all) includes an area of thirty-five acres. Independently of these there were minor stations at Caister near Yarmouth, Holkham, and several other parts of the county.

I shall single out Caister St. Edmund's, near Norwich, both from its magnitude and historical associations; for there is little reason to doubt that it was the *Venta Icenorum* of the Romans—the chief city of the district long before Norwich had “a local habitation or a name,” unless perchance as a mere village, the resort of fishermen. How singular are the ups and downs of life! Swarming with a population of sixty-two thousand, Norwich has attained to the dignity of being an episcopal see and a county in herself, while Caister—from whose ashes she sprung—has in the meantime dwindled almost to nothing! According to the last census, this once celebrated place barely contained 147 inhabitants. Do not however suppose that she has lost all traces of her ancient grandeur and importance. She contains one of the noblest specimens of castramentation in the whole realm of England, and being scarcely more than three miles distant from the room in which we are now assembled, any inhabitant of

Norwich who has not already made a pilgrimage to this time-honoured locality has no reason to congratulate himself upon the amount of his antiquarian taste.

Caister camp is a rectangle, or rather an oblong, the corners being rounded off. The whole area includes thirty-five acres,—the length from east to west being 1120 feet, and from north to south 1349 feet. The *fosse* and *vallum* (especially upon the eastern side) are still very perfect; and in 1749 there were also considerable remains of the walls and bastions with which it was enclosed. They were of faced flint, interspersed with regular courses of bricks or tiles, and about twelve feet thick; but of these scarcely anything now remains, except a small fragment upon the north side. In a very utilitarian age one of the curious bastions *was demolished to repair the roads!*

“To such base uses may we return, Horatio! Why may not imagination trace the noble dust of Alexander till we find it stopping a bung-hole!”

This shameful act of vandalism was perpetrated only a few years ago; but we have reason to believe that this was by no means the earliest appropriation. If you walk through the village, you will observe Roman wall-tiles in the masonry of many of its oldest cottages, as well as in its venerable church. They are easily discoverable by their dimensions, being from twelve to eighteen inches long, and barely two inches thick—sometimes rather less. Hence we have reason to believe that for a succession of ages the ramparts of Caister furnished the inhabitants with their building materials, till the supply was totally exhausted.

I must therefore speak of Caister rather as *it was* than as *it is*,—chiefly deriving my information from the *Philosophical Transactions* for the year 1749.

The masonry, as I have already observed, was of faced

flint, interspersed with regular courses of tiles, like the ramparts of Borough castle, near Yarmouth.

Three of the gates—the *Pretorian* on the east, the *Decuman* on the west, and a side or principal gate on the south—were then distinctly traceable; there having been also, doubtless, a corresponding one upon the north.

The camp had three towers or bastions—two at the entrance of the *Decuman gate*, which faced the river, and one upon the north side, apparently outside the wall; and in his "*Munimenta Antiqua*," King has proved it to have been capable of holding an entire legion, or about six thousand men. This is especially worthy of remark, because there were several other important military stations in Icenia besides Caister, *and but three legions throughout the whole island!*

At the south-east of Caister camp, there was a well in the thickness of the wall; and it is very observable that the church is built in the very place where the *pretorianum sacellum* probably stood. The same remark applies to the Roman camps at Richborough, Verulam, Porchester, Pevensey; and also to Tasburgh and Castle Rising in this county; and reminds us of Pope Gregory's advice, not to destroy heathen temples, but to consecrate them to the worship of the true God:—"Fana idolorum destrui minimè debent, sed ipsa quæ in eis sunt idola destruantur. Aqua benedicta fiat, in iisdem fanis aspergatur, altaria construantur, reliquiæ ponantur." (*Spelm. Concil.* i. 89.)

Engravings of Caister camp may be seen in the twelfth volume of the *Archæologia*; in King's *Munimenta Antiqua*; and in the *Gentleman's Magazine*.

SECTION IV.

HISTORY AND ANTIQUITIES OF THE ANGLO-SAXON
PERIOD.

THE history of *the Saxon age*, which immediately followed, may be very soon told. Of the three historians whose works I have consulted, Bede is legendary, Malmsbury meagre, and Hume not only contemptuous but contemptible. He forms indeed a sufficiently just appreciation of East Anglian history when he characterises it as little better than a catalogue of names; but in *the single octavo page* which he vouchsafes to afford the subject, he has fallen into several glaring errors. For instance, he there states that Eorpwold (or Carpwold, for it is also spelt thus) apostatised from the Christian faith, citing Bede as his authority; *but Bede says nothing of the kind*, simply telling us that Redwall (his father) who had been baptized in Kent relapsed into idolatry; and the words of Malmsbury still more clearly expose the mistake:—"At vero filius ejus Eorpwaldus, incorruptam Christianitatem complexus, *inviolatum* spiritum Deo effudit, a Richbarto gentili innocenter peremptus:"—(i. e. "but Eorpwold his son; embracing the pure gospel, gave up his *immaculate* soul unto God, having been accidentally slain by Richbartus, a pagan.")

William of Malmsbury, whose words I have just quoted, was a very faithful and industrious historian; yet even he was unable to extend the history of East Anglia beyond one folio page—"quia plena gesta regum nusquam potui invenire,"—"because," says he, "I have been nowhere able to find a full account of these kings.") Such are his very words with reference to East Anglia, and her fragmentary annals may be very easily summed up.

The Saxons came to Britain about the year of our Lord

439, and the kingdom of East Anglia, comprising Norfolk, Suffolk and Cambridgeshire, may be dated from the year 575, when Uffa became its first monarch. Redwall, his successor, as you have been already told, was baptized in Kent, but subsequently apostatised from the faith. His son Eorpwold, their next king, was accidentally slain very soon after his conversion, and was succeeded by his brother Sigbert, who voluntarily relinquished his throne and went into a monastery. It was chiefly through his instrumentality, aided by the preaching of Felix the Burgundian, that the Gospel was permanently established in this part of the island; but the first introduction of Christianity into Icenia probably took place at a much earlier period; for we find a Bishop of Colchester with two other British prelates subscribing to the acts of the Council of Arles in the year 314. However this may be, Felix was the apostle of the East Angles: their first church was founded at Babbingley (near Castle Rising), and their first episcopal see was at Dunwich in Suffolk.

The three successors of Eorpwold were slain in various battles against the Mercians and Northumbrians: this is all that we know about them. And of the four following kings,—Ethelwald, Adulph and Elwold (who reigned together), Beorna, and Ethelred,—history has bequeathed to us literally nothing beyond their mere names and the order of their succession!

Next came Ethelbert, Ethelred's son and successor. He was treacherously slain at Hereford, and his dominions were seized upon by Offa, King of the Mercians, to the hand of whose daughter he had aspired. Thus did East Anglia become a mere appendage to the kingdom of Mercia, and her kings reigned as tributaries if they reigned at all. Indeed her history is a *perfect blank* till we hear of the murder of King Edmund the Martyr by Hinguar the

Dane. In William of Mahmsbury (*De Gestis Regum*, Lib. ii. c. 13,) you will find a long legendary account of the martyrdom of this prince. According to the legend, his head, having been severed from his body and flung into a wood, was guarded by a very fierce wolf, and miraculously exclaimed "Here! here!" to direct his people in their search!

For nine years after the death of Edmund there was no king whatever in East Anglia; then Gutrun and Eoric, two Danes, successively ruled over it, the one twelve and the other fourteen years; and when they were expelled, it became a mere adjunct to the kingdom of Wessex till the year 827, when, with the rest of the heptarchy it became absorbed in the kingdom of England established by Egbert.

The Antiquities of Norfolk during the Saxon Period, with the exception of a few coins struck off at Norwich and Thetford, are exclusively of a military character—the reliques of a warlike but an unfortunate race.

There is a Saxon dyke dividing Clackclose hundred from that of Greenhoe, and lying between the parishes of Beechamwell and Narborough, where there used to be a lofty artificial mound.

There are vestiges of a Saxon camp in the parish of Weeting, upon a rising ground, having twelve acres in its area, and containing several deep pits, probably used for the purpose of concealment.

There is another oval camp at Earsham, on the road between Norwich and Bungay; a larger one at South Creake, and a considerable hill or tumulus in the parish of Flitcham; it stands in a square piece of ground, and the Hundred Court used anciently to be held there.

Twelve large barrows belonging to this period have moreover been discovered between Rushford and Brettenham;

and we know from history that there were castles at Norwich and Old Buckenham anterior to the conquest.

Of the latter the ramparts only remain, the materials of the fortress itself having been employed to build the adjacent priory ; and our venerable friend at Norwich is now so bedecked with the plumage of modern times that we can no longer discern his original features.

Happily we know from tradition that there were three *ballia* to Norwich castle, each of which was defended by a lofty vallum and a deep fosse ; the whole being surrounded by a wall. The entrance to the *Barbican* was where Golden-ball lane now stands, and the entire area included about twenty-four acres altogether.

Of *Danish* monuments there are several still existing in the county. At Wighton, for instance, in North Greenhoe hundred, there is a large Danish camp with three trenches, the ramparts being thirty feet high. There is another at Warham of a circular form, the ramparts of which are also thirty feet high and the area about nine acres. But the most remarkable Danish memorial in this county is unquestionably the Mount at Thetford,—“the largest encampment of the kind in this or perhaps in any other kingdom.” It is a lofty tumulus, a hundred feet high, and nearly a thousand feet in circumference, excessively steep ; for its sides form an angle of more than forty degrees, and yet there are no traces of a pathway. It was enclosed with a double circumvallation, the ramparts of which were twenty feet high, and the ditch surrounding them seventy feet wide, protected in the slopes by the bones of animals. At the top of the large central mound there are several tumuli ; but for a fuller description I must refer you to Martin’s *History of Thetford* ; Wilkinson’s *Architectural Antiquities of Thetford* ; and also to Grose’s *Popular Antiquities*.

THETFORD, the *Sitomagus* of the Romans, is well known to have been the capital of the East Anglian kings, and several of their coins were minted there. Of many Anglo-Saxon and Danish coins found in this place, a full description may be seen in Rudding's *Annals of the Coinage*. One of Edgar bears upon its obverse the legend "EADGAR REX ANGLORUM," and on its reverse, "ÆLFGAR MO. THEOTF.," being clearly a contraction for *Monetarius Theotfordiensis*—(Mint-master of Thetford.) There was indeed a mint in Thetford even as late as the reign of King John.

As an ecclesiastic, I may be allowed to say a few words about the episcopal dignity which Thetford once enjoyed. The diocese of East Anglia was originally founded at Dunwich in Suffolk, but in the year 673, on account of its enormous size, it was divided into two sees—one at North Elmham in this county, and the other still at Dunwich. In the year 1070, Bishop Arfast removed his see to Thetford, where it continued nearly twenty years, till Herbert de Losinga finally translated it to Norwich.

More than 400 years afterwards, King Henry VIII. appointed a *suffragan* Bishop of Thetford, but the short-lived dignity expired, I believe, with the very first bishop, whose residence, bearing a mitre and crozier upon the spandrills of its doorway, may still be seen in Bank-street.

Of the military weapons or domestic utensils of the Saxons or the Danes, Norfolk possesses *no* existing memorials, or at least any that can be clearly identified as such; and we may easily sum up the whole in those few comprehensive words, which are often so startling in the mouth of a cashier—"No effects whatsoever."

SECTION V.

THE GENERAL DIVISION OF MY SUBJECT.

As antiquities accumulate the nearer we approach our own times, my only chance of doing justice to the subject is to bring them before your view in the classes to which they severally belong—

“Turning th’ accomplishment of many years
Into an hour-glass.”

Even thus, the architect, the upholsterer, the decorative painter, the milliner, and the tailor, are a very formidable list of operatives, none of whom can be totally neglected in our inquiry. Happily your eyes will spare the labour of my tongue.

SECTION VI.

ECCLESIASTICAL ARCHITECTURE.—STYLES.

ECCLESIASTICAL architecture, of course, claims the highest rank, from its sacred origin and its beautiful details; because it is more easily susceptible of a chronological arrangement, and because, in point of fact, churches are in some instances the only landmarks of our county history. Very frequently the church supplies the only existing memorials of parochial biography—the only illustrations of ancient costume; and from our sacred buildings, and almost from them alone, can we learn the state of the arts at any given period.

(1.) When *Domesday-book* was compiled, there were no fewer than *two hundred and forty-three* churches in Norfolk,—an unusually large number when taken into comparison with other counties, some of which contained very few indeed. In Norwich alone there were then no fewer

than *twenty-five* parish churches. Here then, if any where, we might naturally look for specimens of Saxon architecture. Those which were built of wood—as, for example, the churches of North Elmham and Shernbourn—are distinctly specified in the survey, and form a very small minority; and, as our ancestors would hardly have been guilty of the folly of destroying substantial stone buildings for the mere purpose of erecting others in their place, I am strongly inclined to believe that the *walls* at least of many of these Saxon churches are still existing in the county. You are all probably acquainted with Rickman's *Dissertation*, in which *long and short work*, ballusted windows, and a sort of rude triangular-headed arch, are assumed as the characteristic features of the Saxon style; and that of the *forty-six* churches, to which this test has been hitherto applied, *not one* is situated in Norfolk. These are, all of them, unquestionably very ancient, and doubtless belong to the period assigned; yet I cannot help thinking that the criteria laid down by Rickman, *to the exclusion of all others*, are not only extremely arbitrary but contrary to evidence.

In the days of the venerable Bede churches were built "*more Romanorum*," i. e., in imitation of Roman models: as might indeed have been expected *a priori*, if we consider that Rome was not only the source from which the Anglo-Saxons derived their Christianity, but the very focus of learning and civilization. Moreover their bishops and clergy were in many instances Italians by birth. Now what are we to understand by this "*Roman style*," unless it be circular arches, pilasters, capitals of the various classical orders, plinths, and such other features as may be seen in Hope's Architectural Engravings, and more especially in the ancient *Basilica* of St. Paul at Rome? He must be a *bold theorist*, indeed,

who would assert that Norman architecture itself was anything more than a modification of this semi-classical style; and, I may add, *a very fortunate observer* if he can trace any resemblance between the churches singled out by Rickman as Saxon and any now existing in Italy. It is indeed very remarkable that not only the circular arch, but even the corbel-table and a cheveron moulding, are clearly traceable in the baths founded by the emperor Diocletian at Spalatro in the early part of the fourth century. Moreover, after a very careful scrutiny of many Anglo-Saxon illuminations,—(those for example belonging to Cædmon's *Paraphrase*, Ethelwold's *Benedictional*, and the form of consecrating churches published in the *Archæologia*, as well as the representations of the churches of Boseham and Westminster upon the Bayeux tapestry)—I have detected pier arches, capitals, doorways, windows, clerestories, arcades, towers, pinnacles, and buttresses, exactly similar to those of what is termed the Norman style. Arcades of the same character are also to be found on most of the fonts which have been probably ascribed to the Saxon period. The ancient and interesting font of Burnham Deepdale, engraved in the tenth volume of the *Archæologia*, is an excellent example.

Rickman's hypothesis will therefore neither bear the test of Italian architecture or manuscript authority; and from these premises I am inclined to believe that what is now called the Norman style, in its broad outlines at least, if not in its details, existed in England for several centuries before the conquest; and that *perhaps* a few of the architectural specimens usually designated Norman may belong in reality to the Saxon period; especially in small undisturbed churches—in places where churches are known to have existed before the conquest—where they bear no traces of having been enlarged—where there

is no tradition of their ever having been rebuilt. Such I conceive to be the ancient arch on the south side of Saint Julian's church in this city; for south doors and fonts have been often religiously preserved in their original state, when everything else has been re-modelled according to the later styles.

To single out one from many examples of the same kind, St. Michael's at Thorn, in Ber-street, does not possess a single Norman feature beyond its south doorway.

What Rickman terms *the Saxon style*, was probably nothing more than a variety of that which then prevailed in England,—valuable indeed as affording a *certain* criterion of antiquity which other buildings do not possess, but by no means of sufficient authority to supersede the testimony of Bede, and the many Anglo-Saxon drawings which we still happily possess. Saxon and Norman architecture I believe to have been identical in their general character, however they may have varied in detail; and that, in point of fact, each was simply a modification of the *Romanesque*.

This however is a case in which we are driven to theory for lack of a more solid foundation; and a county which once possessed no fewer than two hundred and forty-three Saxon churches—a greater number than almost any other—has now *scarcely a single fragment* that can be clearly identified as belonging to that period. The ground-plan of a cruciform church discovered within the ramparts of Castle Rising, forms, I believe, the solitary exception; and in all other cases we can only *conjecture*, where it is impossible for us to *ascertain*.

I would, however, call your attention to the tower of Tasburgh church, from the very striking resemblance which its masonry bears to that of Brixworth in Northamptonshire, usually considered Anglo-Roman. It is

ornamented with a double tier of recessed circular arches, and contains a very remarkable window,—long, narrow, round-headed, and radiated with tiles, but without any dripstone. The impost of the tower arch are also of a singularly rude and massive character. You will find a representation of this very interesting tower in the twenty-third volume of the *Archæologia*; but it is well worth a pilgrimage, being not above eight miles distant from Norwich.

The tower of South Lopham church, in Guiltcross hundred, (engraved by Cotman and also by Le Keux), I most religiously believe to be Saxon, but without a shadow of proof beyond the very rude style of its masonry. Blomefield ascribes it to the time of Henry the First: but this is after all nothing more than a conjecture; and though I have a very great respect for our county's best historian, it is impossible to forget that the principles of church architecture were but little understood in his time.

The silence of *Domesday-book*, which makes no mention of a church at either of the Lophams, is a much more serious objection, though not a *fatal* one; for it is certain that several churches, manors, and even villages, known to have existed at the time, have been omitted in that survey.

(2.) In *Norman Specimens* this county is exceedingly rich, but our noble *cathedral* stands at the head of them all. The north transept, which continues nearly in its original state, is a most valuable study, and in a round-headed niche over its doorway still contains a curious specimen of ancient sculpture as well as ecclesiastical costume.

The first stone of this cathedral was laid in the year 1096, by Herbert de Losinga, who moreover built the

choir with its curious semicircular *apse*, the north and south transepts, and the central tower.

Norwich can boast of the richest and loftiest Norman tower in England, carried up to the height of sixty feet *above the roof*, without including the battlements or the spire, and without any pointed insertions from its battlements to its base.

The cathedral has also a Norman nave, which has not its equal in any other part of the kingdom. It is 212 feet long by 72 feet 7 inches wide, the height of the present vaulting being 73 feet. It would be a libel upon your taste were I to suppose that any of you can be ignorant of its venerable features,—the arcades which line the outer walls,—the cheveron which decorates its triforia,—the billet moulding round the pier arches, and the massive proportions of the piers themselves, especially the two enormous circular ones at the commencement of the ante-choir.

But I must proceed at a more rapid pace. Independently of the cathedral, there are at least *six* apsidal churches in the county; viz. Gillingham, Hales, Haddiscoe, Heckingham, Cockley Cley, and South Runcton, the church last mentioned being now in ruins. In all of these the east end terminates in a semicircle.

We have two very fine Norman *west fronts*—at Castle Acre priory and Castle Rising church; the latter having the advantage, as being a specimen of pure, unmixed Norman work, without any later additions. It has been engraved by Cotman, and also by Britton in his *Architectural Antiquities*.

There is a *chancel arch* of the Norman style at Framingham Earl; and we have a *very great number* of beautiful Norman doorways, of which I shall only specify those of Chedgrave, Wroxham, Kenninghall, Thwaite, and Framingham Earl. Had architecture been my *exclusive* subject,

the minutest details of each should have been separately laid before you; but as my lecture is literally a match against time, I can only *indicate* what it would be impossible for me to *describe*.

(3.) Of the *Transition Style*,—the compromise between Norman and early English,—Norfolk possesses at least three interesting specimens; viz. the chancel arch at Walsoken; the south doorway at Little Snoring; and the tower and porch at West Walton. The two former I have seen, and in both instances Norman mouldings and capitals, and the square Norman abacus, are combined with the pointed arch; that at Little Snoring being included in another of a *horse-shoe* form.

(4.) Of the *Early English* or *Lancet* architecture, we have not many examples, the brief continuance of that style having been the probable cause. Still, many of our churches have single lancet windows and plain early English doorways; as in the case of Stanfield, Catton, Stoke Holy Cross, and several other churches which I have seen.

There is a fine western triplet in the church of Great Yarmouth, and another triplet at the east end of Norwich cathedral, the latter having moreover a double lancet under it, with a well-developed tooth moulding upon the sides, and a quatrefoil opening between the cusps.

At Binham priory, there is a very fine early English *west front*, notwithstanding the insertion of a large window of a much later date; and at Walsoken church, there is a beautiful early English tower.—(See Cotman's *Etchings*, plates 33, 34, and 52.)

Of long, slender, early English shafts, contained under one foliated capital, and the groining of the period, the ruin in the Palace garden probably supplies the best example in the county.

(5.) Of the *Transition* from the *Early English* to the *Decorated*, I know not any better example than one or more windows in the chancel of East Derham church, in which three lancets are covered by the same dripstone. This at once lets us into the secret of the change effected a few years afterwards. The *sides* of the lancet windows were gradually narrowed till they became *mullions*, and in the quatrefoil opening sometimes found between their cusps (as at the east end of Norwich cathedral) we discover the rudiments of what is called "*Geometrical Tracery*,"—the heading or feathering of windows in the early decorated style.

(6.) Of *Decorated Church Architecture* we have many fine examples, ranging from its earliest geometrical tracery through all the beautiful varieties of its flowing patterns.

As specimens of the former, I would mention Old Walsingham and Aylmerton churches; and of the latter there are valuable studies at Aylsham, Hingham, and Attleburgh. But the finest that I have ever seen is at Cley church, in the neighbourhood of Holt. The south transept or chapel which contains this fine window, has been for many years in ruins, but its tracery happily remains almost uninjured.

The clerestory windows in Cley church are many of them circular, the inner circumference being filled with a cinquefoil feathering, alternately with pointed windows of an early decorated character. The clerestory windows at Old Walsingham are, I believe, all circular, but I cannot venture upon a positive assertion, not having seen the building for several years.

[The window, the doorway, and one of the clerestories of Cley church are represented in Cotman's *Etchings*; and in the *Excursions through Norfolk*, there exist very beautiful engravings of this fine window.]

In the city of Norwich there is a very good decorated

window,—at the east end of Saint John's Maddermarket church,—a sort of oak-leaf pattern; and that portion of the cathedral cloisters which commences at the north-east angle, and was founded in the year 1297, stands very high indeed as a decorated study, exhibiting to us not only the window tracery, groining, and bosses of the style, but an exquisitely proportioned doorway, the sides of the arch being radiated with imagery boldly sculptured in relief. Probably it has not its equal in any part of the kingdom.

(7.) Of the *Transition* from the *Decorated* to the *Perpendicular*,—from *lace* to *net-work*,—I have noticed several examples in the county. For instance, in a western window at Wood-Dalling church, not far from Holt, the flowing tracery of the one style is in the central light curiously blended with the perpendicular lines of the other, with a transom under them—an arrangement into which the architect was forced by the nature of his materials. The square termination of perpendicular featherings was the real origin of the *transom*, which never appears in any of the former styles. The original windows of St. Giles' and St. Gregory's churches in this city are also evidently transitional.

(8.) As a vast majority of our Norfolk churches belong in their general character to the *perpendicular* period, sometimes totally unmixed with earlier features, we may spare ourselves a minute description as far as regards this predominating style. The industrious student can scarcely fall into error; and if the careless and superficial are led astray, they at least richly deserve it.

One of the most beautiful features belonging to this style,—*panelling*,—may be seen to perfection in various parts of the cathedral, especially near Bishop Nix's monument to the south of the nave, and in the presbytery between the throne and the altar, as well as the opposite

side. The large western window, the door immediately under it, the windows of the choir, and a considerable part of the cloister, are fine examples. St. Andrew's hall, St. Stephen's and St. Peter's churches, are also well worthy of your attention, as being nearly *unmixed* perpendicular buildings.

The chapel on the Red Mount at Lynn contains, I believe, the only specimen of *fan tracery* in the county.

The towers of Sall and Cromer churches are the finest that occur to my memory as belonging to this period. The porch at Terrington church is very beautiful; and a circular window at St. Margaret's, Lynn, filled with perpendicular tracery, I believe to be unique.

To enumerate all the beautiful windows, and doorways, and porches, and sedilia, to say nothing of the panelling and wood-work belonging to this style, which enrich various parts of the county, would require a very large number of illustrations and an unlimited allowance of time.

All the rood-screens that I have ever seen in Norfolk are clearly of a perpendicular character, and so probably are all the fonts sculptured with the seven sacraments and the crucifixion. In the case of that which belongs to East Dereham church, we have the advantage of a date, the period of its erection and the cost of its sculpture being still on record. It was erected in the year 1468 at the cost of £12. 13s. 9d., including £2. 8s., the remuneration of the sculptor!

SECTION VII.

MISCELLANEOUS FEATURES OF NORFOLK CHURCH
ARCHITECTURE.

BUT enough, and perhaps *more* than enough, has been said about the different styles. Allow me now to call your attention to a few of the rarer features belonging to the Norfolk churches.

Painted rood-screens, of which we have so many beautiful examples in Norfolk, are not, I believe, to be found either upon the continent or in any part of England except Devonshire ; though I have been told that there are several fine specimens also in Wales.

The canopy over the font in Trunch church, painted, gilt, and sufficiently large to contain the officiant and the whole baptismal party, has no parallel in England, unless it be in Luton in Bedfordshire.

At Northwold church, about ten miles from Swaffham, there is one out of the only *three* holy sepulchres in the kingdom, elaborately carved in stone.—It has been engraved in the *Vetusta Monumenta*.

There is a western *Galilee* at Snettisham church, and probably the ruins of one at Cromer.—(See Cotman's *Etchings*, plate 45.)

There are *speculatories* (low windows through which people might view the altar from the outside of the church) at Colkirk, Oxburgh, and several of our other churches ; and I have been told that there are still *rood-lofts* in their original state, though of course without the images, at Sherringham and Fundenhall churches.

Rood-turrets, with their staircases, are not very uncommon ; those at Crostwick and Cromer churches being the first that occur to my recollection.

At Gillingham, Upwell, and Methwold churches, there are *bell gables* between the nave and chancel, where the *saunce bell* used to hang before the reformation. It was then rung at the elevation of the host and a few other parts of the mass—the *tris-hagion* for instance. That at Shipdham is still used to “*ring in the clergyman,*” as it is technically called, before the commencement of the service.

At the north-east side of Blakeney church, facing the sea, there is a very curious turret, supposed to have been used for a *beacon light* or intended as a sea mark. Wymondham and Weybourn churches appear, at some distance, to have eastern as well as western towers; this however arises from the circumstance of their having been built conventually. In each of these cases the nave alone is used for divine service, and the original transept tower has survived its ruined chancel.

At Appleton, Walsingham, and East Dereham, are *holy wells*; and if, as some antiquaries suppose, the one last mentioned was anciently used as a baptistery, it must be a very valuable specimen indeed, for there is not, I believe, an example of the kind in any other part of England.

SECTION VIII.

THE MOST CELEBRATED RELIQUES IN NORFOLK—ANCIENT MAGNIFICENCE OF HER CHURCHES, &c.

THE church of East Dereham once possessed the reliques of Withburga, natural daughter of Anna king of the East Angles; but in the ninth century the abbot and monks of Ely stole them from thence, and conveyed them to their own monastery. The plan of this pious theft was very systematically arranged, for they had relays of men

and horses ready to receive the plunder, and before the Dereham clergy awoke to a sense of their bereavement—(and it *was* a bereavement when a good relique was sure to produce a harvest of gold)—the perpetrators of the act were far beyond the reach of pursuit. The historian *Eliensis* quaintly terms it, “Sanctum sacrilegium, fidele furtum, salutaris rapina!”—(Sacred sacrilege, faithful fraud, salutary theft!)—but the actual sufferers probably left out all the *adjectives*.

On another occasion, according to Matthew Paris, (*vitæ 23 Abbatum, S. Albani*, p. 996, edit. *Watts*,) these Ely monks endeavoured to beguile the monks of St. Alban’s by substituting an ordinary body for what *they believed* to be the reliques of England’s protomartyr, deposited in their hands for security about the time of the Danish invasion; but the abbot of St. Alban’s, shrewdly anticipating the trick that was likely to be played, foiled them with their own weapons. He had secretly buried the true reliques of St. Alban under one of the altars of his church, and sent to Ely merely the bones of a holy monk.

Norfolk anciently contained *many* celebrated reliques and miraculous images; to some of which, pilgrims resorted from the remotest parts of Europe. Among the *local* saints, we read of St. Blithe of Martham; St. William of the Wood (martyred by the Jews of Norwich in the twelfth century); St. Margaret of Hoveton (whose reliques were deposited at St. Bennet’s at Holme); St. Parnell of Stratton; St. Walstan of Bawburgh; St. Tebbald of Hobbies. We also read of St. Albert of Cringleford; St. Botolph of Foulsham; Our Lady of Reepham, &c.

Among other remarkable reliques formerly in this county, we read of St. John the Baptist’s head at Trimmingham; the *holy thorn* (a part of our Saviour’s crown?)

and other reliques in the church of Great Yarmouth, and a portion of *the true cross* at Broomholme priory. And I must not forget "*the good sword of Winfarthing*," before which *wives* who longed to be *widows* used to keep a light burning for a whole year! But the *milk* at Walsingham was by far the most celebrated of all the Norfolk reliques. Of the magnificent shrine there, an interesting account is given by Erasmus in his *Peregrinatio Religionis Ergo*; and those who cannot read the original will (I believe) find copious extracts in Blomefield's *History of Norfolk*, the part which relates to Walsingham. The dazzling splendour of this shrine can indeed scarcely be even *realized to the mind* in these days of whitewash, and stucco, and carpenter's gothic; yet still we may find in the existing remains scattered through the county clear traces of what many of our churches must have been before the reformation,—rich in decoration, from the carved roof down to the encaustic pavement. The walls decorated with frescoes and needlework, the gilt and painted rood-screens,—like topazes, and sapphires, and emeralds, and rubies,—which we now see only in detached fragments, were then parts of one magnificent whole. We must look about here and there, assembling them together in imagination, as a geologist would combine the widely-scattered parts of a fossil,—and even then the result of our observation will approach about as near the reality as the fossil skeleton might do to the living animal; for where are we to look for their aurifrisian chasubles and copes,—for their shrines and reliquaries, elaborately wrought in gold, and silver, and enamel, and sparkling with gems; or the high altar, with its reredoss, its tabernacle, its imagery, and its plate—the very centre of attraction, the focus, as it were, of devotional feeling, and which probably eclipsed all the rest? Happily the reformation, which swept away so many

traces of early magnificence secured to us great and solid advantages; and while he admires the taste, the liberality, the devotional feeling of which these were the outward expression—while he prizes them very highly both as specimens of art and memorials of the past—the antiquary yet knows that they might be too dearly purchased. I feel myself compelled to make this first and last observation of the kind; not because I am at all inclined to overstep the neutral ground of antiquity, but because, in these captious uncharitable times, when even *motives* are calumniated as well as actions or words, I might otherwise be suspected of a leaning towards Rome—perhaps looked upon as a jesuit in disguise, baiting my hook with a rood-screen or a painted window to catch refinement and good taste. But why should we be so painfully sensitive when we can *afford* to be candid? or why should we withhold *deserved* praise even from an adversary? That a degraded taste, that a penurious meanness in everything relating to *the House of God*, can be any test of truth or any criterion of orthodoxy, are practical absurdities which will not bear one moment's serious consideration.

But, independently of that pious regard for the sanctuary in which we should do well to follow their steps, it must not be forgotten that our ancestors had motives to excite their liberality which have no longer any existence in the Protestant world. Purgatory and indulgences forcibly appealed to the hopes and fears of the parishioners, while vows and pilgrimages sometimes drew thither contributions from every part of the kingdom.

That there were chantries in many of our churches where mass was continually celebrated for the repose of the wealthy founder's soul, will at once account for many of these decorative features, especially in the north and south aisles; in addition to which, the poorer classes had

often a guild or confraternity in immediate connection with the sacred building—a sort of purgatorian benefit society, the funds of which were appropriated to the church; and an *unmarried* clergy, who claimed personal as well as prædial tithes—who received moreover, mortuaries, annals, trentals, months' minds, and other surplice-fees now totally obsolete—could of course far better afford to be liberal.

It is a curious illustration of manners that the lights at Binham used to be maintained by a company of dancers; and with reference to pilgrimages, I shall now read you a clause from the will of Agnes Parker of Keswick, buried at Cringleford in the year 1505. “Item, I owe a pilgrimage to Canterbury. Also I owe to St. Tebbald of Hobbies; Item, to St. Albert of Cringleford three times.”

That a debt of this nature might be liquidated by deputy—that a rich man, for example, might hire others to fast, or pray, or make a pilgrimage in his behalf—and that the surplus stock of merit was transferable at will, were *then* at least acknowledged principles in the Roman Catholic church. Archbishop Dunstan, in his *Pænitential*, gravely instructs a rich man how he may commute a seven years' penance in three days, by procuring *eight hundred and forty men* to fast with him for these three days, on bread and water, and herbs.—(See Wilkin's *Concilia*, tom. i. p. 238.)

The *pawning* of a relique is too remarkable an illustration of manners to pass unnoticed. At the period of the dissolution of monasteries, the prior of Westacre told the visitors that a finger of St. Andrew the Apostle, belonging to his convent, was then in pawn for forty pounds. They did not however think proper to redeem the pledge. Forty pounds at that period must have been worth nearly *six hundred pounds* of our present currency!

SECTION IX.

CIVIL ARCHITECTURE NOT EASILY CLASSIFIED.

PASSING from *Ecclesiastical* to *Civil Architecture*, we have no longer the same landmarks to guide us to the probable date.

In the former case, freemasonry produced a coincident uniformity of style all over the Christian world; and the foundation of each cathedral, with all its subsequent additions, are matters which belong to history. We have thus a criterion applicable to smaller churches; viz. the resemblance which they bear to buildings whose dates can be positively ascertained. But domestic architecture has of course no such advantages; and we are but too frequently compelled to grope as it were in the dark.

As to their materials, we have every reason to believe that wood, and flint, and stone, and grouted pebbles, were continually applied to the purpose, from the ninth century (at least) till past the middle of the fifteenth; and with respect to architectural design, Anglo-Saxon illuminations exhibit to us the small square or oblong window and the square-headed doorway, the gable facing the street, the projecting upper story, the colonnade, circular chimneys, and tiles—all bearing a striking resemblance to what we may observe in houses built many centuries later. The little square windows just alluded to were indeed never totally discontinued, though frequently combined with later features; as in the case of the Tudor period, when these very small windows were chiefly employed to light stair-cases or closets. Many of these curious windows (now in most instances blocked up) are still discoverable in the nooks and corners of this city, and in stone houses of undoubted antiquity; but to look for them is sometimes a

service of danger. A man once savagely told me that *I was after no good*—evidently thinking that I was a *collector* of another sort, scrutinizing his windows as so many taxable luxuries, and with a view to their assessment.

In conventual and other important stone buildings, it is indeed well known that the windows were frequently round-headed or pointed, something like the ecclesiastical style of the period to which they belonged; but even in these instances the very small square window is usually found in parts of the same building, without any appearance of the original masonry having been disturbed. Of decorated or perpendicular windows, I have failed to discover even one solitary example in any building that was not purely and decidedly ecclesiastical. From the thirteenth century downwards, there appears indeed to have been always this distinction between the church and the mansion; and when, about the year 1400, tracery began to be applied to the windows of the latter, it was always under a flat dripstone, and of the character termed *debased gothic*. The best Norfolk specimen within my knowledge, is the old bridewell, near St. Andrew's church in this city, built about the year 1400.

Our pious ancestors evidently considered their own dwellings as subordinate to the house of God; and the Cockney Gothic of the nineteenth century,—which mimics the features of a cathedral in a very cottage, with its wooden tracery and stuccoed pinnacles,—would have shocked both their devotional feelings and their architectural taste.

SECTION X.

WHY THE EXISTING SPECIMENS ARE SO FEW.

THAT a large majority of the houses, from the Saxon period downwards, were built of wood, is a circumstance which will at once account for the very few buildings still remaining which bear the stamp of a remote antiquity.

Fire and fashion, the antiquary's bitterest enemies, have been continually at work; and there is not a single town of any importance in the county which has not suffered from their devastations.

Not to speak of the dreadful fires which occurred in Norwich during the reign of Henry III. and at other periods; at the beginning of the seventeenth century, no fewer than one hundred and eighteen houses were burnt at North Walsham; in the year 1673, above sixty dwelling-houses were consumed at Watton; and East Dereham has been the victim of *two* dreadful fires, by the latter of which, in the reign of King Charles II., the whole town was almost totally destroyed, one hundred and seventy dwelling-houses having been levelled to the ground.

Fire, then, has unquestionably deprived us of many curious reliques; and modern vandalism so industriously set to work upon its leavings, that, whether in the city or in the town, in the village or in the park, there is scarcely a single ancient house on which it has not left the mark of its odious trail.

I say this chiefly to prevent your disappointment, and to account for the poverty of my materials; and shall now briefly describe some of the few ancient specimens that fire, and time, and stucco have left us.

SECTION XI.

CLASSIFICATION OF DOMESTIC ARCHITECTURE.

(1.) JUDGING from what I have seen in Norfolk, there can be little reason to doubt that very small windows, sometimes square and sometimes oblong, occasionally varied *in stone buildings* by others of a round-headed or lancet form, generally prevailed till about the middle of the thirteenth century. In wooden buildings, of course, the very nature of the materials would suggest the square form in preference to any other; and, as I have before remarked, stone buildings were then exceedingly rare.

(2.) Next in order, we find an oblong or square window divided into two lights by a heavy wooden mullion. This I would assign to the period between 1280 and 1400, though I cannot in any case pretend to more than an approximation.

The small square undivided window was, however, still continued in parts of the same buildings in which we find the sort of window just alluded to.

The following passage, from the "*Vision of Piers Plowman*," has been cited as a proof that *chimneys* were unknown before the year 1370; whereas it merely proves their rarity in the private rooms of the house as distinguished from the common hall:—

“Nowe hath eche ryche a rule to eaten by himself
 In a pridie parlour for poore men’s sake
 Or in a chambre *wyth a chimney* and leave the Chief Hall.”

Chimneys are indeed represented even in Anglo-Saxon illuminations.

(3.) From the year 1400 till about 1603, which may be termed *the decorated period* of domestic architecture, the windows became very wide in proportion to their depth.

They were divided into compartments by light, well-proportioned mullions, the headings being sometimes arched. In the buildings of this style these windows often project beyond the masonry, and are occasionally surmounted by a sort of pedimental ornament of carved wood-work, the lower part being connected with the wall by mouldings or carved brackets.

In *Sampson and Hercules' court*, Tombland; in a street near St. Mary's Coslany church; in Upper Goat-lane, and in an alley between the Market-place and St. Peter's church, you will find very good examples.

In stone or brick buildings of this style, we find noble specimens of the oriel window,—the priest's house in St. John's Maddermarket and Rainthorpe hall containing excellent specimens; we also observe flat-headed windows with stone mullions and tracery, as in the old bridewell, St. Andrew's.

The doors of this style are often richly carved, the principal entrance having frequently a wicket or smaller door in the centre. Norwich is happily rich in examples, but I shall merely specify two,—the entrance into the court before *the priest's house*, St. John's Maddermarket, and the entrance to *Sampson and Hercules' court*, Tombland. The latter also contains a curious ancient knocker.

The depressed Tudor arch with carved spandrills, is a feature with which you must all be familiar; and of the chimney shafts of this style,—standing together like columns and variously moulded in stamped bricks, with lozenges, cheverons, quatrefoils, and fleurs-de-lis,—our most beautiful example is probably at East Barsham hall, of which you may see an engraving in Cotman's *Etchings*, plates 29 and 60.

(4.) To this style succeeded the pedimental forms, introduced by Inigo Jones — *debased*, but by no means

ungraceful—the characteristic features being a round-headed gable, curved at the sides, an oblong window divided into lights and surmounted by a flat pediment; and in other cases you will find a round-headed light with a square one on each side of it, about one-third lower than itself. The doorways are surmounted by pediments, and their wood-work panelled with a sort of arabesque.

Of the gable and windows, there is a fine specimen on Bracondale hill; another in the Close near St. Ethelbert's gate; another at the Adam and Eve gardens between St. Martin's Palace-plain and Bishopsgate-street. There is a fine pedimental window in King-street; a round-headed between two square-headed lights near St. John's Maddermarket, and a beautiful pedimental door at Mr. Tomlinson's in London-street.

The architectural anomalies which succeeded to this style—the elaborate monsters of a vitiated taste—are really not worth the trouble of classification.

It may be as well to mention, that although wall-tiles, *intermixed with other materials*, are known to have been used in buildings till about the end of Henry the Second's reign, we cannot safely assign an earlier date than the year 1450 to any house *totally* built of bricks, most of them being very much later.

From this general view of my subject I shall now descend to particulars.

SECTION XII.

DOMESTIC ARCHITECTURE OF THE NORMANS.

WINWALL HOUSE, in the parish of Wereham, Clackclose hundred, has been considered by Britton and Rickman as the finest and most perfect specimen of Norman domestic

architecture in the kingdom. It is an insulated building, thirty-five feet long by twenty-seven wide; its height to the top of the side walls being sixteen feet altogether. Notwithstanding several modern additions, we can still easily discover what the building must originally have been. The form of the windows in the gable, for instance, though they are now blocked up, may be traced both by the chevron moulding which surrounded them on the inside, and by the external appearance of the masonry. There is, moreover, a circular-headed Norman doorway, a groined roof, and a chimney projecting into the room, all of them being valuable studies.

[This portion of my lecture was illustrated by two beautiful drawings of Winwall house, restored as far as possible to its original state; and I take this opportunity of thanking the fair young artist, and other friends who so kindly assisted me with their pencils. For an engraving, and also a description of Winwall house, see Britton's *Architectural Antiquities*, vol. v. p. 211, plate 25.]

Rising Castle, Castle Acre priory, and one of the minor canon's houses between the Upper and Lower Closes, contain very interesting specimens of the castellated, conventual, and domestic architecture of this period. For representations of the two former, I must refer you to Cotman's *Etchings*, plates 24, 26; Dugdale's *Monasticon*, and Bloom's *History of Castle Acre*. The private dwelling-house to which I have alluded can easily be examined at your leisure, and you will there find two blocked-up windows in the gable-end, of a decidedly Norman character.

SECTION XIII.

DOMESTIC ARCHITECTURE OF A POINTED CHARACTER.

REMINING you that I only profess to take antiquity *by the sample*, I must now bid farewell to the domestic style of the Normans, and tell you the very little that we know about those which immediately followed.

Whether from personal observation or from engravings, I have discovered in this county very few distinct traces of civil architecture between the middle of the twelfth century and the year 1400. This doubtless arises from the general prevalence of square doorways and windows, from the very time of the Saxons till the introduction of the depressed Tudor arch with its carved spandrills. Nevertheless, though very poor we are not absolutely bankrupt. There are still a few windows and doorways which may serve to rescue us from insolvency, and of these I shall now give two or three examples.

The doorway to the old town gaol at Yarmouth is under an early English arch, with a well-defined tooth moulding and a double lancet window to the staircase in front.

Pointed arches of a very ancient character may be seen in a few of the old bastions to our city wall, especially in Coburg-street near Chapel-field, where I have observed a very satisfactory specimen. Arches apparently of this class may be also observed in some of the old stone houses in various parts of the city; as for instance in the Deanery, and in a corner house on St. Martin's Palace-plain. There is a double-arched doorway to the west of St. John's Maddermarket church; there is a very beautiful arched entrance to Mr. Pigg's house in London-street; another in King-street; and your own industry will probably supply

you with many examples of the same kind in King-street and Ber-street ; for though these arches have been in many instances blocked up, a careful examination of the external masonry will nearly always give you their general outline.

Saint Ethelbert's gateway into the Close, with its fine western façade, clearly belongs to this period, as do also our city walls ; for they were begun in the year 1294 and finished in 1320.

SECTION XIV.

DESCRIPTION OF THE WALLS IN THEIR ORIGINAL STATE.

HAPPILY the walls of Lynn are still in a sufficiently perfect state to explain, by comparison with our existing remains, what the Norwich walls must anciently have been.

There were arched recesses in what may be termed the ground story, each of which was provided with a loophole nearly as large as a Norman window on the city side, and gradually narrowing outwards.

Above these recesses there was a pathway, ascended by flights of steps, and protected on the outer side by the wall, carried to the height of about seven or eight feet above the pathway, which was about a yard in width.

This upper story of the wall was also furnished with loopholes, having the appearance of an open cross, specimens of which may still be seen in the Yarmouth wall. Bastions here and there completed the arrangement,—circular at Norwich and Yarmouth, and square at Lynn.

I would recommend a careful examination of these old walls between Magdalen and St. Augustine's gates ; in Chapel-field ; and from Coburg-street to Ber-street. The

Devil's Tower, to the east of the river Wensum near Carrow bridge, is the most picturesque of all the bastions in this city; but I could point out five or six others as well worthy of attention,—the *Cow Tower*, for instance, a bastion near Pockthorpe; another in Coburg-street; and several between Magdalen gates and Heigham gate, quaintly termed "*Porta Inferna*," or Hell-gate.

The bastions at Yarmouth and Lynn are however in a more perfect state than those which are to be seen in this city. The walls of the former are nearly six feet in thickness.

Norwich had originally twelve gates—St. Magdalen's, St. Augustine's, Heigham, St. Giles', St. Stephen's, &c.—but they were all removed, in order to facilitate traffic, about half a century ago.

A fine old gateway still exists at Lynn; and St. Ethelbert's gate, leading into the Close, as well as that which stands to the north-east of the Palace (near St. Martin's church) will sufficiently explain what must have been the general character and appearance of those which have been removed. A square gateway, which anciently stood over the very centre of Bishop's bridge, must have been strikingly picturesque.

SECTION XV.

FLINT HOUSES, INCLUDING THE OLD BRIDEWELL, ST. ANDREW'S.

THAT very beautiful piece of flint-work, the old bride-well, St. Andrew's, founded by William Appilyard about the year 1400, is especially deserving of attention; for although it is of strictly a domestic character, it yet bears

a striking resemblance to the refectory of a convent with a dormitory over it.

The flint is so accurately squared and fitted together that there is no appearance of cement. The upper windows are square headed, each being divided into two lights and ornamented with tracery, under a continuous dripstone; and there are double lancets in the lower tier. The doorway (which stands to the right in the lane between the east-end of St. Andrew's church and London-street) contains a very beautiful specimen of iron-work, well worthy of your attention.

Other houses of a similar character, and probably about the same date, may be observed in various parts of this ancient city. St. Clement's churchyard is an excellent study of its kind; for, looking towards the south, you may *almost* shut out from your view the nineteenth century altogether, and, for a few moments, live as it were in the past.

There is a very fine house of much the same character near St. George's Colegate, modernised indeed, but still retaining a great deal of its original character; the eastern gable being precisely as it was more than four hundred years ago.

Having forgotten to mention it in its proper place, you must allow me to call your attention to the Chantry chapel on the south-east of St. Michael's Coslany church, which is perhaps the finest specimen of flint-work in the whole kingdom. The white stone, with which it is inlaid, with representations of Gothic tracery, lozenges, &c., affords an excellent contrast to the dark colour of the flint. It has been engraved by Cotman; *Etchings*, plate 42.

SECTION XVI.

WOODEN HOUSES—PARGETTING.

PASSING from one material to another—from flint to wood—St. Simon's churchyard will, I think, be found our best Norwich study *for general outline*, and the neighbourhood of St. Lawrence's church *for wood arrangements*; but we have *many* interesting reliques of this description, and in some cases almost unmingled.

It is an excellent general rule for the collector to examine with the greatest attention the most unfashionable parts of a town. Streets have their vicissitudes as well as everything else in this world,—the *mall* of one age becomes the *alley* of another; and as poverty is the greatest check to innovation, the lower orders continue as it were year after year in the cast-off finery of their betters, because they cannot afford a change.

Walter Coney's house at Lynn, built in the reign of Edward the Fourth, about A.D. 1464, takes the lead among our Norfolk wood houses, chiefly from its having the advantage of a probable date; but there are probably many very much older in the county. In Lincoln there is, I believe, a wood house which may be traced as far back as the reign of Edward the First,—*seven* reigns before Walter Coney's. However, here is our earliest date as far as regards wood houses, and here we must take our stand, or hopelessly wander in the regions of conjecture.

In an engraving of this house in the *Gentleman's Magazine*, March 1843, you will observe that its front was curiously *pargetted*,—the plaster between its wooden frame-work having been stamped with *lozenges*, *cheverons*, and other similar devices.

The lower story was a sort of colonnade,—an arrangement observable even in Anglo-Saxon illuminations, and resembling, in *principle* at least, if not in detail, the ancient rows in Chester. It was doubtless a compensatory arrangement into which our ancestors were forced by the narrowness of their streets, which must otherwise have been a serious interruption to traffic; and the same may be said of the projecting upper story, of which we possess so many examples.

The fine old house which I am describing now exists only in effigy, having been demolished in the year 1818; antiquarian zeal, however, has not only rescued it from oblivion, but has bequeathed to our children's children an imperishable record of its venerable features as well as its architectural details.

The projecting frame-work of these wood houses varies considerably in point of arrangement—sometimes it is in vertical and horizontal lines; sometimes the beams incline to an angle; but the most beautiful arrangement is when we find them curving from a centre like the threads of a feather,—a fine example of which may be seen near St. Lawrence's church.

SECTION XVII.

STAIRCASES, GALLERIES, MOULDINGS, &c.

IN connection with wood houses, allow me to call your attention to two varieties of the staircase, projecting beyond the outer wall. The one answered the purpose of a porch to the principal entrance in the second story: it was covered in at the top (which was tiled) and open at the sides. In the old town gaol at Yarmouth; at Barwell's court, St. Stephen's, in this city; at the *priest's house*,

St. John's Maddermarket, and in various parts of Norwich, staircases of this description may be seen.

The other kind of staircase to which I allude strikingly resembles in form a rood turret, or a bastion. It was placed under the upper story, and the arrangement of the stairs was probably spiral, though I have never seen an interior. The only two examples which I have observed are at the Old Wrestlers' inn, Pockthorpe, and in a court to the left between Charing-cross and St. John's Maddermarket church,—“*Golden Lion yard.*”

Another remarkable feature, occasionally found in wood houses, was a sort of *gallery* in the upper story, open towards the street, and supported upon wooden pillars, answering all the purpose of a balcony or interior colonnade. A specimen may be seen at the Bell inn, Orford-hill.

Independently of the beam work, which was of itself highly ornamental, and the *pargetting* to which I have alluded, the projecting beams of these ancient dwelling-houses were sometimes richly carved, especially at the corners, as in the case of Walter Coney's house. The slightly projecting oblong window was occasionally surmounted by a sort of carved pediment, and supported upon brackets of a scroll form; and the edge of the projecting upper story was frequently decorated with a sort of billet-moulding, having an indented cross in the flat intermediate spaces.

In illustration of these particulars, I must refer you to Sampson and Hercules' court, Tombland; Muspole-street, near St. Mary's Coslany church; and Upper Goat-lane, St. Gregory's.

In the nineteenth volume of the *Archæologia*, you will find engravings of magisterial posts, which were formerly the emblems of the chief civic dignity. They were elaborately carved, and used upon solemn occasions to be

painted and gilt. Six years have scarcely elapsed since the originals stood upon Elm-hill.

It is sadly to be lamented that many of our most valuable antiquities—the property of the whole county as being parts of her history—should be thus at the mercy of private cupidity or caprice.

SECTION XVIII.

ANCIENT SHOPS—ANCIENT PRICES.

A VERY satisfactory specimen of the ancient form of shop fronts may be seen to the right, a little beyond St. Miles' bridge. One or two specimens are also observable in Magdalen-street, and several, *nearly unaltered*, in the old shambles at the back of the Fishmarket.

Lumberers, fishmongers, and butchers now monopolize the form which was once common to all shops. And here allow me to remark that every trade had formerly its own street. Norwich, for instance, had its *Glovers'-row*, its *Spicers'-row*, its *Saddlers'-row*, and so forth; and if there be any truth in the ancient proverb respecting even *two* of a trade, what a Babel of confusion, what a pandemonium of discord, must the city then have been! The jarring of conflicting interests in immediate juxtaposition must have been a continual source of animosity and rancour.

As "Alps o'er Alps arise," this digression leads me into another; but the few moments that you will be detained from the subject of architecture will be amply repaid.

When we see a *corkscrew* we are naturally reminded of the *bottle*; and talking of a shop, I am by a like association led to say a few words upon the subject of ancient

prices,—illustrative at once of the value of money and the social condition of the people.

In the year 1289, at Heckingham in this county, wheat was two shillings a coomb, barley and mesling eighteen-pence, and oats a shilling a coomb.

About A.D. 1285, the price of an ox in Norfolk was cleven shillings.

A.D. 1330, we read that in the parish of Gateley in this county, one hundred and twenty acres of arable land were let for threepence per acre, and meadow land was rented at a shilling per acre. The price of every day's work was then a halfpenny, and fifteen-pence was a compensation for thirty days' work in digging turf or flags.

At my own parish of Catton, in the year 1337, the price of a hen was twopence ; two hundred and thirty-five eggs were sold for threepence, and harvest work was only a penny a day.

In the year 1502, or thereabouts, the Lord of the Manor of Swathings had a son at nurse (a *legitimate* son) at the rate of sixpence a week.

In 1507 the steward of Sir John Fortescue, Lord Chief Justice of England, had for his wages thirteen shillings and fourpence a year ; malting barley was charged at twopence a quarter ; carriage of barley from Ingham to Norwich twopence a quarter ; grinding a quarter of wheat threepence ; hire of a horse to London twenty-pence.

But I really must not be tempted further. Any one who wishes to pursue the subject beyond this point, and to ascertain the value of money in the following reign, that of Henry VIII., will do well to consult the household books of the Le Strange family of Hunstanton, published in the 25th volume of the *Archæologia*, p. 416, &c., where he will find many similar curiosities. The inn bill of one of the first gentlemen of the county, when he went to

attend the sessions at Lynn, was *ninepence*; on another occasion his costs at Lynn barely amounted to fourpence; and on another occasion he and four of his servants dined at an inn for *fifteen-pence*. Supper appears to have been the most expensive meal; for just before the last item, when they were by themselves, we learn that the dinner of these four servants at the inn cost sevenpence, their supper thirteen-pence, their breakfast fourpence; and the entertainment of their (four?) horses for a day and a night cost *fivepence!!!*

Though it is not my province to lecture you on political economy, still it may be as well to remind you that while the necessaries of life were thus lowly rated, *money was scarce in proportion*, which brings them pretty nearly to the level of our own times. Though a goose was then sold for something less than threepence half-penny, and a chicken for a penny, the man whose wages were only a half-penny a day in reality contemplated these luxuries at as respectable a distance as the labourers of our own times. I recollect an anecdote of an Irish gentleman very much to the point. He had been telling a friend of the extraordinary cheapness of provisions in his own country, that a chicken might there be purchased for sixpence, and that salmon was only twopence a pound. "What could induce you (exclaimed his friend) to leave such a land flowing with milk and honey?" "Alas! (said the Irishman) where were the sixpences and twopences to be had?"

As a contrast, and a striking contrast in these days of penny literature, in the year 1425 there were two Antiphonaries in the nunnery of Crabhouse, in Norfolk, valued at forty marks,—equal to three hundred pounds or more of our present currency. A vicar's whole annual stipend at the same period was only five marks.

SECTION XIX.

BRICK HOUSES, ORNAMENTAL BRICK-WORK, &c.

THOUGH the art of making bricks may be traced to the remotest antiquity, and though, *in combination with other materials*, they were employed by the Roman colonists of Icenia and also by our ancestors till about the end of Henry the Second's reign, it is very remarkable that to few, if any, of the houses *exclusively* built of bricks can we safely assign an earlier date than the middle of the fifteenth century.

When I have mentioned that noble old building, Caister castle, built sometime between 1424 and 1449; the old vicarage of Methwold; Oxburgh hall, founded in 1482; the parsonage houses at Great Snoring and Upwell, and the halls at Thursford, East Barsham, and Oxnead, I am far from professing to give anything like a complete list of the many beautiful specimens in the county.

Of the vicarage at Methwold, which, judging by the form of its windows, is probably our most ancient specimen, there is an excellent representation in Cotman's *Etchings*, plate 8. In the front of this curious old gable there is a projecting chimney, in stages or compartments, variously ornamented with stamped bricks.

For a full and satisfactory description of Caister castle, illustrated by engravings, I must refer you to Mr. Dawson Turner's very interesting work upon the subject, and also to the engraving in Cotman's *Etchings*, plate 46.

Cotman has represented the celebrated gateway at Oxburgh hall in his 36th plate, and East Barsham hall in plates 29 and 60; the chimney-stacks of the latter being beautifully moulded in stamped bricks.

The parsonage house at Upwell was apparently a conventual building, and was once surrounded by a wall. Two very picturesque turrets of brick-work, standing in front of it, both in masonry and general appearance, bear a *generic* likeness to the gateway of Oxburgh hall, founded in Edward the Fourth's reign; and between the entrance hall and the dining room there are two very singular pointed arches, resembling the *buttery hatch* in a college.

An excellent representation of this venerable building may be seen among the drawings presented by Miss Turner to the Norfolk and Norwich Museum.

Of Emneth lodge, (very near Upwell), which has been demolished since I left the neighbourhood, you will find an engraving in the *Excursions through Norfolk*, published in 1825, vol. ii. p. 108. The hipknob, the chimneys, the lookern-window, and the gables lighted by three ancient windows, are especially deserving of your notice. In the northern gable there was a very singular inscription, stamped upon the bricks, in a square-headed recess,—

M̄ANINMIRTHHAAE
 MERSEINMINDEMESARE
 ISTRESAREMHENMIRTH
 ISATEND

(Man in mirth have mercy in minde,
 Measure is treasure when mirth is at end.)

In this inscription, which I copied from the original, there was no distinction of words, and the letters V, W and D, as well as the last E, were inverted in the stamping.

This house probably belonged to some guild or religious confraternity, who were thus reminded not to forget the virtue of charity even in their convivial moments.

I have already mentioned the circumstance that the lights at Binham were maintained *by a company of dancers*,

as a characteristic feature of the times, and might have added the Westgate dance and the Southgate dance, as connected with the church of Holm by the Sea. Another of these middle-age curiosities was the *drinking* established for religious purposes. In some cases a wealthy man founded "*a drinking*" for the good of his soul, as may be proved by the wills of Robert Sygon, of Lynn, and James Cooke, of Sporle, the one dated in 1505, and the other in 1506.

At Oxburgh hall there is a very singular *hiding place*, described in the letter-press to Cotman's *Etchings* as "a dark recess through a small arched closet, with a trap-door concealed in the pavement. The door is a wooden frame enclosing bricks, and turning upon an iron axle or pivot." This was probably a refuge for some of the Roman Catholic clergy in the days of religious (?) persecution.

I have observed two instances of bricks arranged in a *herring-bone* fashion, viz., at the Infant-school, St. Andrew's, Norwich, and in the George and Dragon row at Yarmouth. In the latter instance grouted pebbles are inserted between the bricks, and both are unquestionably ancient.

Of the perfection to which our ancestors had attained in stamped brick-work, as early as the year 1450 or thereabouts, I know not a more beautiful example than the tomb of Lord Morley in Hingham church, engraved by Cotman in his *Etchings*, plate 58. Though the surface is covered with a stone-coloured plaster, I detected the material in a part where the plaster had broken away.

SECTION XX.

INTERNAL DECORATIONS, FURNITURE, AND UTENSILS.

(1.) WITH respect to the *internal* arrangement of their houses, we know that the walls of our Norfolk ancestors were in many instances decorated with tapestry. Express mention is made of it in several ancient wills. Thus, Thomas Howard, Duke of Norfolk, in his will dated 1524, bequeaths, among other things,—“*Our hangyng of the storie of Hercules, made for our great chamber at Framlingham.*” (*Test. Vetust.* ii. 603.)

The skill of the English ladies in needle-work was indeed anciently celebrated all over the world; but from the fragile nature of the materials very few specimens are now to be met with. I have seen about *five* strictly belonging to Norfolk, two of them being certainly earlier than the reformation,—(the altar cloth at Ling church for example),—and all the rest anterior to the year 1600.

The subjects of these “*hangyngs*” were in some instances mythological. Hunting pieces were also very prevalent, as we know from the works of Chaucer; and the small figures at the lower part of Adam de Walsoken’s monument at Lynn will give you an excellent idea of the general character of these ancient designs. (See Cotman’s *Norfolk Brasses*, plate 2.)

On the *outside* of several of the Yarmouth houses there are still to be seen tapestry hooks of open iron-work, with a projection from the centre on which it was suspended on days of solemn procession or extraordinary festivity.

(2.) Of walls painted in *diaper* we have at least one specimen—at Castle Acre priory; but many beautiful diaper patterns, probably applied to the same purpose, may be seen upon the back-grounds of our rood-screens.

(3.) In ancient documents mention is made of "*tables*" or pictures.

(4.) Domestic panelling I imagine to have been a luxury of the sixteenth century. The room at the Star inn on Yarmouth quay is exceedingly beautiful. The walls are cased with the most exquisite wood carvings, and there are pendants from the roof. Mr. Palmer's house is also a magnificent specimen of this species of decoration; and so was the chimney-piece of Sir Thomas Browne's house, but it now no longer exists. There is also some very fine panelling in Dial court, near St. Michael's church, Norwich; and a well-carved chimney-piece, bearing the date 1601, at Mr. Muskett's in the Market-place, one of the subjects in a series of *Etchings of the Antiquities of Norwich*, by H. Ninham.

(5.) Leather hangings, stamped, coloured, and gilt,—sometimes with arabesque patterns, at other times with figures,—were probably introduced a little later. A fine specimen of the former still exists at Catton. There is a gilt scroll pattern worked all over it, interspersed with flowers, festoons, and the like.

I have already alluded to the *oriel window* as a very beautiful feature in domestic architecture. One of these may be seen at Castle Acre priory; another at Rainthorpe hall; and there are, I believe, two at the priest's house, St. John's Maddermarket, where you will also find a curious old staircase. The staircase at Blickling hall is however unequalled in the county. (See *Archæologia*, vol. xxiv. p. 189.)

Though there are many fine specimens of *furniture* in the county, we have hardly any criterion of a date.

(1.) Bedsteads are represented on many of the octagonal fonts of the fifteenth century, in connection with the sacrament of extreme unction; and the style of hangings

will be found curiously represented upon a mural tablet at Walsingham church. (*Excursions through Norfolk*, vol. i. p. 179.)

(2.) There is a representation of a child's cot upon some stained glass in Spixworth church, which the costume enables us to assign to the reign of Richard II., and a cradle upon the very ancient font of Fincham church. (*Archæologia*, vol. x. plate 27.) These differ very little from the modern forms. The cot is of an oblong form, spindles are inserted between the upper and under rails, and it is raised upon legs. The way in which infants were swaddled or bandaged from head to foot, like embryo mummies, is represented upon the monument of Anne Astley, A.D. 1512. (Cotman's *Brasses*, plate 48; new edit. 51.)

(3.) *Chairs* are represented upon the *decidedly* Saxon font of Burnham Deepdale (*Archæologia*, vol. x.); upon the Norman porch at Haddiscoe church (Cotman's *Etchings*, plate 89); on the seal formerly belonging to St. Mary's college, Norwich; and on Gresham, and other octagonal fonts, in connection with the sacrament of penance. There are ancient wooden chairs in Castle Rising church and Norwich cathedral, and a stone seat, resembling in form the coronation chair, in the prior's chapel at Castle Acre. (See Bloom's *Castle Acre*.) The high-backed carved chairs of the 16th and 17th centuries are very common here.

(4.) Two *fald-stools* or kneeling desks are represented in Cotman's *Brasses*, plates 67, 70; new edit. 69, 72.

(5.) A *table* is represented upon the Saxon font of Burnham Deepdale church. (*Archæologia*, vol. x.) The legs are curved and rudely sculptured, in imitation of the legs and feet of a man. Two footstools are represented upon the same font. The altar-table of Outwell church, which may probably be assigned to the reign of Edward VI.

(when stone altars were abolished) is a beautiful specimen of carved wood-work. The *band* under the upper slab is carved in arabesque, and each leg has a sort of globular ornament in its centre, decorated with foliage.

(6.) Carved hutches or chests are by no means uncommon in Norfolk. There is one in a cottage at Catton; another at South Walsham church; and a *splendidly* carved chest at East Dereham church. The cardinal virtues and the gifts of the Holy Ghost are the subjects of the wood-work, and the iron lock bears a representation of our Lord's Nativity. This chest, which is about 450 years old, was found in the ruins of Buckenham castle.

Domestic Utensils next fall under our consideration.

[At the delivery of my lecture I exhibited two ancient pewter vessels lately dug up in the parish of Upwell, the one being something like a bottle with two ears or handles, the larger part being flat at the top. The other was like a covered basin. These were *probably* Roman, but at all events their very early character is sufficiently marked. That the Romans had *certainly* military stations in that part of the country has been already noticed.]

A *plate, knife, jug, bowl, and drinking horn* are represented on the Saxon font of Burnham Deepdale church. (*Archæologia*, vol. x.)

Plates, and flagons, and bottles, and dishes, and drinking cups, and Sheffield whittles (or knives), may be seen represented on the most celebrated of our Norfolk brasses: I mean that of Robert Braunch, at Lynn, usually termed "*the Peacock Feast.*" (Cotman's *Brasses*, plate 3.) Forks are well known to have been a refinement of much later introduction, and the dishes, instead of being laid upon the table, were carried about by the servants to each guest, who helped himself with his own knife.

Candlesticks are represented upon the Gresham font.

There is a pair at St. Augustine's church in this city. There are two brass candlesticks, embossed with foliage, now in the possession of Edmund Long, Esq.; and another, beautifully enamelled, belonging to Sall church.

The cup presented by King John to the borough of Lynn is also richly enamelled with figures. A representation may be seen in Carter's *Ancient Sculptures*, vol. ii. plate 4.

There are *fire-dogs* at Rainthorpe hall, and possibly in a few other parts of Norfolk; but of the *fire-fork*, now superseded by the poker, we have, I believe, no specimens. One in Windsor castle is represented by Britton in his *Architectural Antiquities*.

Among the miscellaneous utensils I would class *apostle spoons*, presented by the sponsor to his godchild, the handle being moulded into the effigy of one of the apostles. I have seen five or six Norfolk specimens; but a complete set of thirteen may be seen engraved in Hone's *Every-Day Book*, vol. i. page 177.

In the Aylsham bridewell there is still preserved a curious instrument for catching a thief,—like a gigantic pair of nippers fitted upon a pole. For a representation, see the *Archæologia*, vol. xxii. circa p. 418.

From the reign of James the First we have no reason to doubt that *snuff-bottles* were used in Norfolk, as well as everywhere else, though we have unfortunately no existing specimens. In the plates to Fosbrooke's *Encyclopedia of Antiquities* you may see a representation of one, with a spoon fitted to its stopper as in a cayenne pepper bottle.

A careful and industrious examination of ancient glass, and brasses, and frescoes, and rood-screens, will furnish you with abundant materials.

Thus you will find various descriptions of knives in the hand of St. Bartholomew; of keys in the hand of St.

Peter; of swords in that of St. Paul; of cups in that of St. John; of baskets in those of St. Philip and St. Dorothy, and so forth.

SECTION XXI.

THE FINE ARTS—PAINTING AND SCULPTURE.

OF ancient painting, sculpture, and stained glass, Norfolk possesses many fine examples, being probably richer in panel painting than any other part of the kingdom. Indeed, with the exception of Devonshire and perhaps a few other counties, painted rood-screens are not, I believe, to be met with anywhere else.

Mr. Dawson Turner, to whose kindness I am indebted for nearly everything that I know upon this branch of my subject, suggests the proximity of Norfolk to the Low Countries as the probable explanation of this monopoly, and even imagines that he has discovered upon some of our screens traces of Flemish art.

He has moreover observed in Norfolk indications of ten or eleven different artists, with various degrees of merit, and that three or four hands were sometimes employed upon the same screen.

They appear to have used a sort of distemper or body-colour, employing chalk as their medium; but a few of them are, I believe, painted in oils.

In some instances, which I have seen, the gold diaper in the back-ground has been evidently *stamped with an instrument*, rising considerably above the painted surface, or laid over a plaster composition so stamped, and the same observation occasionally applies to parts of the screen-work.

Red and *green* of various shades are the predominant

colours of nearly all these paintings, which thus harmonized admirably with each other as well as with the church itself.

The following description applies to nearly all these panel paintings. The saint with the glory over his head, and bearing his appropriate emblem in the right or left hand, occupies the centre of the compartment. The background is usually ornamented with a diaper pattern in gold or colours, or else by a whole colour. It extends about as high as the middle of the saint's head, where it terminates in a rich gold band, and is surmounted by azure to represent the sky; the screen-work itself serving as a canopy.

In the general disposition of their colours, and in the folds of the drapery, these old painters frequently display a great deal of artistical skill, but the faces have been in nearly every instance obliterated by the mistaken zeal of the puritans.

The panel paintings in the church of Saint Michael at Plea are, I believe, the only examples of the kind in Norwich, with the exception of a single figure preserved in the vestry of St. Swithin's church, and the effigy of the blessed Virgin painted on the roof of St. John's Maddermarket church.

Of *stained glass*, this city still contains some very beautiful specimens—in the windows of St. Peter Mancroft, St. Peter Hungate, and St. Stephen.

The most remarkable *frescoes* that I have seen in Norfolk are above the pier arches in Catfield church, representing the wheel of fortune; the seven mortal sins with their punishment (hell being represented as a many-headed monster); the seven sacraments, and a few legends.

Though I use the term "*fresco*," these subjects were apparently painted on a dry plaster prepared with size.

The style of their execution is wretched in the extreme, but they are nevertheless very valuable as records of costume, and as specimens of the mode in which many of our churches were anciently adorned. Fragments of the same description have been found in a great many places, such as effigies of St. Christopher carrying the infant Saviour, and in some instances diaper patterns.

In the vestries of St. Peter's Mancroft and St. Stephen's churches, Norwich, there are "*tables*" of alabaster, sculptured, painted, and gilt, representing groups of saints, and which were probably hung over the portable altar when the viaticum mass of the sick was celebrated in private houses; or over the smaller altars in the church.

Of *sculpture*, we have many fine examples, especially upon those fonts which represent the seven sacraments and the crucifixion; those of Walsoken, Walsingham, East Dereham, and Gresham being the best of their kind.

At the west end of Rougham church, there is a sculptured representation of the Crucifixion, which, notwithstanding its mutilation, has been very generally admired. The Erpingham gateway into the Close contains some fine sculpture.

The *bosses* in our cathedral cloister, and the beautiful doorway to the north-east, have been noticed in a former part of my lecture. The work was commenced in the year 1297 and completed in 1430.

Of *wood carvings*, the roofs of Upwell and Outwell churches, and the two Creakes, are the best specimens that occur to my recollection; but carvings on a smaller scale may be seen upon the misereres of Norwich cathedral, Randworth church, &c. The hutch at East Dereham church is admirably carved.

Sepulchral brasses are also well deserving of attention, from the elaborate beauty of their execution. Those of

Walsoken and Braunch at Lynn, and of Sir Roger le Strange at Hunstanton, are beautifully canopied, and contain a series of niches filled with small figures. (Cotman's *Etchings*, plates 2, 3, 44; second edit. 47.)

SECTION XXII.

CATALOGUE OF ANCIENT ART.

THE following list of rood-screens, frescoes, stained glass, and sculptured fonts, will materially assist the industrious collector in his researches, by telling him where to look. It includes fifty rood-screens, or fragments of panel painting. *But many churches are still to be explored;* and possibly some of the screens, &c. here specified may now no longer exist.

The kindness of my friend Mr. Goddard Johnson has enabled me to enrich my lecture by the introduction of this catalogue, my own additions and improvements being very slight indeed.

The letter C is employed to signify that the church in question contains a figure of St. Christopher, generally painted upon the walls.

G, that it contains rich or curious specimens of stained glass.

F, that its font is richly sculptured.

R, that it contains a painted rood-screen (or panel painting), in which case an asterisk (*) is placed also before the name of the church.

W, that there are indications of fresco painting upon its walls.

Aldeford, F.
 * Aylsham, R.
 * Barnham Broom, R.
 * Barton Turf, R.

Beighton, G.
 * Beeston Regis, R.
 * Belaugh, R.
 Blakeney, F.

- | | |
|-------------------------|-----------------------------|
| * Blofield, F. R. | * Marsham, R. |
| Brisley, C. | Martham, G. |
| * Burlingham, R. | * Mattishall, R. |
| Burnham Overy, C. | * Morston, R. |
| * Castle Acre, F. R. | Mulbarton, G. |
| Castle Rising, F. G. | NORWICH :— |
| Catfield, W. | * St. Michael's at Plea, R. |
| * Cawston, G. R. | * St. Swithin's, R. |
| Chedgrave, G. | * St. John's Maddermarket, |
| Cley by the Sea, F. | M. R. |
| Colby, F. G. | St. Stephen's, G. |
| Colney, F. | St. Peter's Hungate, G. |
| Cossey, F. | St. Peter's Mancroft, G. |
| Crostwick, F. | St. Luke's Chapel, F. |
| Dalling (Field,) G. | St. John's Sepulchre, W. |
| * Denton, R. | — |
| * Deopham, R. | Outwell, G. |
| Dereham, East, F. | * Oxburgh, R. |
| Dereham, West, W. | * Plumstead Magna, R. |
| * Edgefield, R. | Plumstead Parva, F. |
| * Edingtonthorpe, R. | * Raynham Martin, R. |
| * Elmham, North, R. | * Randworth, G. R. |
| Elsing, G. | * Ringland, F. R. |
| * Erpingham, R. | * Sall, G. R. |
| * Filby, R. | * Salthouse, R. |
| * Foxley, R. | Sedgeford, C. |
| * Gateley, R. | Sloley, F. |
| Garveston, C. G. | * Smallburgh, R. |
| * Gooderston, R. | * Sparham, R. |
| Gresham, F. | Spixworth, G. |
| * Gressenhall, R. | * Stalham, R. |
| Hevingham, F. | Stody, G. |
| Heydon, G. | * Suffield, G. R. |
| Hindringham, G. | * Swafield, R. |
| Hingham, G. | * Taverham, F. G. R. |
| Hockering, C. F. | Terrington, F. |
| * Hunstanton, R. | * Trimmingham, R. |
| Irstead, W. | Tuddenham, North, G. |
| Ingworth, C. G. | * Tunstead, R. |
| * Ludham, R. | Upton, G. |
| * Lynn Regis, viz.— | Upwell, G. |
| St. Nicholas Chapel, R. | Wacton Magna, W. |

- | | |
|---------------------------|-------------------------------|
| * Walpole St. Peter's, R. | Wells, W. |
| * Walsingham, F. R. | * Weston, G. R. |
| Walsoken, F. | * Westwick, F. R. |
| Warham St. Mary's, G. | * Wickmere, R. |
| Watlington, F. | * Wiggshall St. Mary Magd. R. |
| * Wellingham, R. | * Worstead, F. R. |

[There is a figure of St. Christopher in a window on the north side of Halvergate church.

A painted rood-screen has also, I believe, been lately discovered in Attleburgh church. Those, however, of Worstead and Randworth are specially recommended to the reader's notice as being the most beautiful in the county.]

SECTION XXII.

COSTUME—MILITARY, CIVIL, AND ECCLESIASTICAL.

[THROUGH the kindness of my friends, this portion of my lecture was beautifully illustrated by rubbings from some of our best sepulchral brasses, exhibiting to the audience the gentry of ancient Norfolk arrayed as they were in life; and it was a goodly array, infinitely superior to the monumental taste which tricked out Dr. Johnson in a Roman toga, to say nothing of other sepulchral abominations,—such as a sarcophagus surmounted by an urn, or a pyramid upon castors supported by weeping angels! On the present occasion, I can only refer the reader to the plates in Cotman's *Sepulchral Brasses of Norfolk*, which he will find upon the shelves of our public libraries. Where the numbering of the plates varies in the two editions, the varieties are carefully specified.]

The earliest Norfolk memorials of costume, with which I am acquainted, are the Burnham Deepdale and Fincham founts, engraved in the tenth volume of the *Archæologia*. These were either Saxon or early Norman; and for the

ecclesiastical vestments of the same period, I must refer you to the sculpture over the south porch of Haddiscoe church, engraved by Cotman in his *Etchings* (plate 89); and also to the niche over the door to the north transept of the cathedral. (See Britton's *Norwich*.)

The figures on the cup presented by King John to Lynn, engraved by Carter in his *Ancient Sculpture* (vol. ii. plate 4); the *small* figures on the brasses of Adam de Walsoken and Robert Braunch at Lynn (Cotman, plates 2 and 3); the fonts at Walsoken, &c. in which the laity are represented in the act of receiving the sacraments; the frescoes at Catfield church; and other specimens of glass and panel painting, are the best studies of Norfolk costume that I am able to suggest: I mean *general* costume, the dress of the middling and lower classes; for, of course, monuments exhibit to us only the holiday costume of the wealthy.

After a very careful study of all the brasses that have been engraved by Cotman, from the earliest in 1347 down to the latest in the seventeenth century, I have discovered very few real varieties. In any two brasses that you may select, you will of course observe points of difference; but they are seldom *generic*, being in most instances only varieties of the same class.

Fashion appears to have travelled anciently by the van; and centuries elapsed before our ancestors achieved the ruff, before they discovered the bonnet, before they perpetrated the wig.

IN FEMALE COSTUME, for example, we find the very same close-fitting low-waisted tunic (or under-dress) for upwards of three hundred years, there being only a slight variety in the shape of its sleeves.

The fall, and the flounce, and cuffs of fur, must have also been a very long-lived fashion, being observable on

many of our Norfolk brasses between the years 1466 and 1537. (Cotman, plates 27, 29, 31, 32, 34, 40; second edit. plates 30, 33, 35, 36, 37, 43.)

The wife of Sir Miles Stapleton, A.D. 1365, wears a sort of half upper sleeve with a pendent to it; a closely-fitting dress, with buttons about as low as the waist and with pockets in front, the lower part of the dress being gathered in folds or puckers. (Cotman, plate 4.)

The wife of Sir John Wodehouse, in 1465, wears a wide hanging sleeve to her upper dress, descending about as low as the elbow, over a tight under sleeve ruffled at the wrist. (Cotman, plate 26; second edit. plate 29.)

About the reigns of Henry IV. and Henry V. we observe a sort of bag sleeve, tight at the wrist (like that of a modern bishop), in the costume of both sexes; and about 1481 we find a sleeve resembling that of a surplice, the tight sleeve of the tunic being seen under it. (Cotman, plates 12, 17, 30; second edit. plates 14, 17, 34; and some stained glass in the south aisle of Spixworth church.)

About 1528, the sleeves of the tunic (or under-dress) are in some instances cut or *pinked*, so as to exhibit a rich inner lining; and in 1559 there is a tight sleeve ruffled at the wrist, and with an *epaulet* upon the shoulder pinked; and at this period we find the earliest specimen of the *ruff*, and the rudiments of the *habit-shirt*. (Cotman, plates 58, 62, 69, 70; second edit. plates 61, 64, 71, 72.)

The most capricious variety appears to have been in the *head-dress*; but even here I found but little difficulty in classification. There were in reality not above ten or twelve generic forms between the reign of King John and that of Henry VIII.

(1.) On the cup presented by King John to the borough of Lynn, and in the small figures upon Braunch's monument, we observe a closely-fitting cap upon some of the

female figures,—like a child's nightcap. (See also Cotman, plates 2, 3.)

(2.) Upon the same cup we observe, in both sexes, a sort of *tail* falling from the back of the head to about the hollow of the back; sometimes stiff, sometimes loose like drapery, but in every instance frightfully ugly.

(3.) The wives of Walsoken and Braunch, upon their tombs at Lynn, have their heads covered with the *couvre-chef*, (a sort of veil descending to the shoulders), and with a *wimple* under the chin. (Cotman, plates 2, 3; A.D. 1349 and 1364.)

(4.) In 1365, Lady Stapleton has bands of hair in a plat on each side; a *couvre-chef* gracefully falling over the back of her head, and a wreath or circlet of jewels over it. (Cotman, plate 4.)

(5.) In 1372, Ismena de Winston wears a sort of reticulated zigzag head-dress, resembling that which was worn by the ancient Egyptians. (Cotman, plate 6; and compare plate 8.)

The *caul* head-dress of network belongs to the same class.

(6.) In 1385, Lady Plays has the upper part of her cloak or mantle tied round her head with a band. (Cotman, plate 11.)

(7.) In the same reign (that of Richard the Second) ladies wore a sort of *turban* of some rich stuff. The female saints upon the Walpole screen are thus represented.

(8.) In 1410, the wife of Henry Nottingham wears a very singular head-dress,—something like a knight templar's helmet. It was flat at the top, fitted close at the chin, and had some loose drapery falling over it and resting upon the shoulders. (Cotman, plate 12; second edit. plate 14.)

(9.) The *forked* or *mitre* head-dress seems to have come into fashion about 1438, and to have held its ground about

twenty-six years, though there is one specimen as late as 1492. (Cotman, pl. 23, 24, 37; second ed. pl. 23, 24, 40.)

(10.) The *pedimental* head-dress began about the year 1465, and continued till late in the sixteenth century, with very little variety. It resembles very strikingly the female head-dress represented in Anglo-Saxon illuminations. (Cotman, pl. 26, 30, 32, 40, 43, 48, 49, 52, 54, 58, 62, 65, &c.; 2nd ed. pl. 29, 34, 36, 43, 46, 51, 52, 56, 57, 61, 64, 67.)

(11.) Between the years 1466 and 1483, we find indeed a sort of richly-ornamented *cylindrical cap*, (something like an infantry soldier's cap in our own days, but without a peak), with a light veil over it, stiffened and squared at the top; but this did not supersede the pedimental form. (Cotman, plate 27; second edit. plate 30.)

(12.) In 1538 we observe a very graceful form of head-dress, like what is termed the "*Mary Queen of Scots' cap*," or the more modern bonnet, with drapery thrown over it. (Cotman, plate 64; second edit. plate 66.)

To these twelve varieties all our Norfolk examples may, I think, be easily reduced, and I would recommend them to your careful study; for *head-gear*, like Gothic tracery, marks the date more clearly than anything else. Of the frightful *horned* pattern, which prevailed about the reign of Edward IV., there is not a single vestige to be found. The excellent taste of our fair Icenian friends doubtless came to them by inheritance.

In the case of Anne Boleyn,—aunt to the unfortunate queen of that name,—we have an instance of what is technically called *a crop*, (Cotman, plate 29, A.D. 1479; second edit. plate 33); and we find long flowing hair with a triangular ornament on the top (in the case of unmarried ladies) about the year 1520. (Cotman, plates 52, 53; second edit. plates 55, 56.)

The wife of Adam de Walsoken, A. D. 1349, is habited

in a *couvre-chef*, a *wimple*, a *tunic* (or closely fitting under-dress), a *gown* (or *kirtle*), a richly embroidered *jacquetta* and a *mantle*, very like a cope. (See Cotman, plate 2.) This effigy may therefore be considered as a key to nearly all the rest; the same articles of costume being repeated under various forms. The *farthingale*—the rudiment of the *hoop*—makes its appearance about the year 1608. (Cotman, plate 86, but compare plates 76 and 78; second edit. plate 89; compare plates 78 and 80.)

After the year 1460, we observe reticules and rosaries fastened to the girdle, the latter terminating not in a cross but a tassel, which was probably a *sprinkle* or aspersion for holy water. It is very remarkable that, in this county at least, *decads* (or *gauds*),—i. e. every tenth bead larger than the rest,—can only be traced in the sepulchral brasses of females. In the rosaries worn by men nothing of the kind is to be seen. (Compare Cotman, plates 27, 30, 40, 58, with plates 38, 40; second edit. plates 30, 34, 43, 61, compared with plates 41, 43.)

The finest specimens of embroidery are to be seen on the tombs of Walsoken and Braunch. (Cotman, plates 2 and 3.) Subsequently we observe but little embroidery, except upon the head-dress, the girdle, or the *limbus* (border), till about the year 1570. (See Cotman, plate 76; second edit. plate 78.)

MALE COSTUME may be divided into *civil*, *military*, and *ecclesiastical*.

On the Burnham Deepdale font we observe a sort of smock frock; on that of Fincham, a sort of long tunic—a mantle, and a *robed* upper-dress. (*Archæologia*, vol. x.)

On the *Lynn cup* we see the *jerkin* (or short coat), a sort of cape, a short cloak, and three or four sorts of head covering, viz.—a low flat-topped cap, another something like a helmet; a hat sloping upwards from its rim and flat

at the top, and another exactly resembling what is now termed "*a wide awake*." (Carter's *Ancient Sculpture*, vol. ii. plate 4.)

On the tombs of Walsoken and Braunch you will notice the jerkin, the mantle, cloaks long and short (in one instance festooned over the right shoulder like the plaid of a Highlander); and several descriptions of hat, some like those just described, others with a broad rim turned up, the top being round, or pointed, or flat. (Cotman, pl. 2, 3.)

The monumental effigies of the laity are usually vested in a long gown, something like an alb, but occasionally with bag sleeves; it is girded with a leathern strap, sustaining a rosary of large beads. About the year 1532 we find the gown still worn by the masters of arts in our universities; and also a sort of pudding sleeve, reaching a little beyond the elbow of the under-dress. (Cotman, plates 12, 25, 36, 63; second edit. plates 14, 25, 39, 65.)

The brass of Edmund Greene in Hunstanton church, A.D. 1490, is remarkable from the resemblance which his upper garment bears to a *pelisse* or furred surtout. (See Cotman, plate 35; second edit. plate 38.)

The *short cloak*, and *trunk hose*, and *ruff* (between the years 1610 and 1630) may be seen in Cotman, plates 87, 88; second edit. plates 90, 91.

In the first half of the fifteenth century, we observe a very ugly mode of shaving off the hair all round to some height above the ears, leaving it only upon the crown like a scull-cap: a sort of inversion of the tonsure. (Cotman, plates 21, 23.)

Of the CIVIC COSTUME, we have several examples to which I must refer you.

Burgesses of Lynn wore a long gown with short sleeves, and a cape with a hood to it richly bordered. (Cotman, plate 2, A.D. 1349.)

Aldermen had a mantle open at the right shoulder, falling straight behind, but gathered into a slope in front, so as to cover a great part of the left arm and leave the other exposed; it had a standing collar, and buttons on the right shoulder. (Cotman, plates 7, 8, 17.)

A Judge of Common Pleas, in 1507, wore a long wide-sleeved gown open in front, caped and bordered with fur, and with a purse hanging from the girdle. (See Cotman, plate 45; second edit. plate 48.)

A Judge of the King's Bench, in 1545, wore a wide-sleeved long gown, a mantle open at the right shoulder, and a *coif* or close scull-cap. (Cotman, plate 67; second edit. plate 69.)

ARMOUR is too copious a subject to admit of description in this place.

A specimen of *chain mail*, with a *gonfanon* or kite-shaped shield, a flat-topped helmet, and a surcoat, may be seen represented in the Supplement to Cotman, fig. 1, A.D. 1278. (Second edit.) See also "*The Peacock Feast*," Cotman, plate 3.

In the first plate to the work itself, and with the date 1347, we find a curious mixture of *plate* and *chain mail*.

For *plate armour*, see Cotman, plates 4, 5, 13, 15, 26, 37, 44; second edit. plates 4, 5, 13, 15, 29, 40, 47.

Surcoats, with armorial bearings, are represented in Cotman, plates 1, 19, 44; second edit. plates 1, 19, 47. In some instances the arms were *enamelled upon the brass* in their appropriate heraldic colours, (see the frontispiece to the second edition of Cotman's *Sepulchral Brasses*, vol. i.)

The *merci*, or dagger, worn upon the right side, and so called because it was used to put the fallen enemy out of his misery, may be seen represented in Cotman, plates 4 and 13.

The mechanism of the *gauntlet*, or steel glove, will be

best understood by a reference to Cotman, plates 44, 59; second edit. plates 47, 62.

ECCLESIASTICAL COSTUME is next to be considered.

A Norman bishop, before the introduction of the cap or mitre, may be seen represented in the niches over the north transept of Norwich cathedral and the porch of Haddiscoe church. (See Britton's *Norwich Cathedral*, and Cotman's *Etchings*, plate 89.)

The low flat-topped cap, and a *cambucca* or pastoral staff, of a very primitive form, are represented upon the Fincham font. (*Archæologia*, vol. x. plate 27.)

The tomb of Bishop Goldwell, to the south of the *presbytery* in Norwich cathedral, and a sculpture over the beautiful doorway leading into the cloister, will explain the character of the episcopal costume at a later period; but there are many specimens of the kind upon seals, rood-screens, and painted glass.

The *chasuble*, *maniple*, and *stole*, as well as the clerical *tonsure*, are represented upon the brass of Richard Thaseburgh, Heylesdon church, A.D. 1389. (Cotman, plate 91; second edit. plate 94.)

The *chasuble* and the *orfroy* (or embroidery) upon the *cuffs* and lower front of the alb, in Cotman, plates 91, 96, 98; second edit. plates 94, 99, 101.

The *cope* (a sort of mantle, with its *morsus* or clasp), in Cotman, plates 92, 100; second edit. plates 95, 103.

The *dalmatic*, or deacon's vestment, on the screen in the north aisle of Randworth church.

The *surplice*, with a *caputium* or hood upon the upper part. (Cotman, plate 94; second edit. plate 97.)

The *cotta*, or short surplice. (Cotman, plate 97; second edit. plate 100.)

The *rochette*, worn by canons regular. (Cotman, plate 99; second edit. plate 102.)

The *mozzetta*, a sort of cape or tippet worn by dignified clergymen. (Cotman, plates 95, 97; second edit. plates 98, 100.)

The *biretum*, or cap worn by dignitaries, and the entire costume of a doctor of divinity in 1429. (Cotman, plate 94; second edit. plate 97.)

A *Doctor of Canon Law*. (Cotman, plate 100; second edit. plate 103.)

A *Master of Arts* (?) (Cotman, plate 95; second edit. plate 98.)

Lay members of some religious *confraternity* (?) (Cotman, plates 38, 40; second edit. plates 41, 43.)

Strutt's *Dress and Habits of the People of England*; Meyrick's *Ancient Arms and Armour*; and the *History of British Costume*, (a well-compiled little work, forming one of the volumes to *The Library of Entertaining Knowledge*), will prove very useful auxiliaries to the industrious reader.

SECTION XXIII.

SEALS, MERCHANTS' MARKS, REBUSES.

UPON the brass of Sir William Calthorpe, A.D. 1495, in North Creak church, a signet ring is attached to the rosary suspended from his girdle. (Cotman, plate 38; second edit. plate 41.) And here allow me to say a few words about *seals*, as an important means of authenticating a document when few were able to write. The schoolmaster was not then abroad, and those were not the days of the *electrotype*. Before the Norman conquest seals were very uncommon; and even many years afterwards there are instances in which persons of wealth and consequence, having no seals of their own, borrowed those of some corporate body to affix to their legal instruments. There is a curious instance

upon record, in which some persons, making a grant to Castle Acre priory, having no seal, bit the wax, thus literally confirming the *grant* by an *indenture*.

Closely connected with the subject of seals is that of *merchants' marks*, which were anciently stamped upon their bales of goods, carved upon the spandrills of their doors, painted on the windows of churches to which they had been benefactors, and inscribed upon their tombs. These are exceedingly valuable, as they often supply us with a date where we have no other criterion whatsoever. They usually resemble a cross of an eccentric form, varied in every instance, and with the initials of the name inserted. Their use continued from the reign of Edward III. to that of James I., when they fell into total desuetude.

The *broad arrow*, which distinguishes the royal property, is so strikingly analogous to the merchant's mark that I cannot forbear calling your attention to it as a relique of the past.

Closely allied to the merchant's mark was the *rebus*,—a respectable old joke, of which we have many examples in this county; rebuses of places, and rebuses of individuals. In my own parish of Catton, for instance, a *cat* and a *tun* are carved upon the spandrills of an ancient doorway; and on some old wood-work at Great Snoring parsonage (built by one of the Shelton family) there is a *shell* and a *tun*. The rebus of *Timperley*, in Colkirk church, is much more complicated.

This species of hieroglyphic was frequently engraved upon the seals of individuals who had no armorial bearings, and was the origin of what is termed "*canting heraldry*."

SECTION XXIV.

MISCELLANEOUS GLEANINGS—MANNERS AND CUSTOMS.

THE social condition of the inhabitants of Norfolk during the middle ages might easily form the subject of a curious and entertaining volume ; but on the present occasion I can only venture upon a very few specimens. They may at least stimulate your industry.

(1.) “ In the 15th of Henry VII., George Grey, Earl of Kent, gave 400 marks for the wardship and lands of Elizabeth Trussel, a minor. Afterwards Richard, his eldest son, taking away the said Elizabeth by force from his mother-in-law, the Countess Dowager, gave her again freely to the king—her lands being worth a thousand marks per annum—and the king sold her wardship again for 2000 marks to John de Vere, Earl of Oxford, who married her, and so became Lord of Wayburn.” (Blomefield’s *Norfolk*, folio edit. vol. v. p. 965.)

The lord of the manor was anciently vested with powers of tyranny and oppression now happily obsolete. Over his villains he had so absolute a jurisdiction that he could not only prevent them from living out of the precincts of the manor without his permission, but his license was required for the marriage of their children : nay, more, he could grant them, their wives, and children born *or ever hereafter to be born of them*, together with all their household goods, and chattels, and cattle, to whomsoever he pleased ! (See Blomefield’s *Norfolk*, in his description of *Coltishall*.)

Thus “ Henry de Ric, by will *sans* date, gave to the monks of Castle Acre the mill of Worthing with Thurstone the miller, his mother and brothers, with all their substance.” (Chambers, ii. 838.)

“ In the ninth of King John, William Pinkeney sued Ralph the priest for giving lands (at Tatersete) to Coxford priory. Ralph pleaded that he held them freely. William said he held in villenage *and had sold one of his sisters for four shillings* ; but Ralph by producing deeds proved that he held them freely.” (Blomefield’s *Norfolk*, vol. iii. p. 860, folio edit.)

In some instances the lord of the manor had a gallows, with the privilege of *infang-thief* and *outfang-thief* : i. e. a power of executing criminals who were his own tenants, or any criminal apprehended within the precincts of his manor. Thus, the lord of the manor of Mileham had view of frankpledge, the assize, a tumbrell (or ducking stool for scolds), a gallows, a pillory, *thol* and *theam*. (Blomefield’s *Norfolk*, vol. v. p. 1038, folio edit.; also in Mulbarton and Buxton.)

Bedgeld was the fine paid to the lord on the marriage of his vassal ; *chevage* was the fine exacted by the lord of the manor when his villain went to reside out of his jurisdiction. He had the power of affixing his own mark or stamp upon the flagons of brewers within the precincts of his manor, and no person had a right of *foldage* (i. e. of erecting a fold in his own land), unless by a grant from the lord of the manor. (Blomefield, vol. iv. pp. 335, 367, folio edit.)

(2.) The manor of Kirstead, in Loddon hundred, was held by perhaps the most whimsical tenure in the kingdom. Walter “ *le Pettour* ” held it by *serjeanty*, to be performed annually before the king on Christmas-day, and in Westminster Hall, viz.—“ *per saltum, sufflatum, et pettum*.” (Blomefield, octavo edit. vol. x. p. 162.)

It was indeed *an ill wind*, but it blew him wealth and importance. It gave him not only “ *a local habitation*,” but even “ *a name!*”

(3.) *Trial by wager of battle*, a relique of feudal times, which was not finally abolished in England till the year 1818, was practised in this county upon several occasions. Thus, in the 34th Henry III., “Agnes, wife of Adam de Rattlesden, impleaded Richer de Reymes for the fourth part of a fee in Overstrand and North Repps. Richer had released it to Roger de Herleberge for eighty marks of silver. Roger was called to warrant it, and a duel or combat of trial was fought on this account between the said Roger and a freeman of Simon, son of Hugh, in behalf and right of Agnes; and after that they came to an agreement.” (Blomefield, folio edit. vol. iv. p. 331.) Also, “At the survey, Ulchetel, the vassal of Hermerus de Ferariis, lord of Wormegay, claimed the manor of Foston, near Fincham and Fordham, as free to be seized, not being church lands, and was ready to prove it by battle, ordeal, or any other legal manner. There was another ready to prove in the same manner that it belonged to the church on the day King Edward died; the whole hundred also witnessed.” (Blomefield, folio edit. vol. iv. p. 111.)

(4.) The privilege of *sanctuary*, by which a thief or a murderer fleeing from justice to a church was allowed to go free, on condition of his voluntarily *abjuring the realm*, is another mediæval curiosity, of which we have several Norfolk illustrations. Having no time to quote, I must however refer the reader to the *Archæologia*, vol. viii. p. 41, &c., and to *Martham* in Blomefield’s *History*.

(5.) “*Benefit of clergy*,” which exempted ordained persons from the civil jurisdiction, is another relique of the past, of which I shall give one Norfolk example:—“On an appeal of death in the King’s Bench, 38th Henry III., the defendant pleaded that he was a clerk and would not answer; and the Dean of Blofield came into court, on behalf of the Bishop of Norwich, and demanded him as

a clerk of the diocese, by letters patent of the bishop, testifying that he constituted the said dean to require and receive him of the court as a clerk; and he was accordingly delivered to him, the court exhorting to quick and full justice." (Blomefield, folio edit. vol. iv. p. 2.)

(6.) The one solitary sermon preached *in the open air*, to the inhabitants of a city in which more than fifty discourses are delivered every Sunday now, forms a striking contrast between the present and the past. After the celebration of mass in their respective churches, the various congregations of Norwich used to assemble "in an open space before the palace and to the north of the cathedral, called *le Grene-yard*." The mayor and aldermen, with their families, had a covered seat or booth erected for them against the walls of the palace; the dean, prebendaries, and clergy sat in balconies or galleries attached to the north wall of the cathedral; the bishop and his chancellor sat in the palace near an open window, and the people congregated round the cross at which the sermon was preached, erected in the centre of the area. (Chambers, vol. ii. p. 1046.)

(7.) On the *guild-day* the pageant here must have been exceedingly splendid in the days that are gone. The mayor and corporation in their robes, with the maces and the sword of state (the regalia of this ancient city) marched to the cathedral in solemn procession, preceded by the dragon (in honor of St. George); four *whiffers*, with drawn swords; two beadles; a band of music, and the city standard of blue and gold; the streets through which they passed being richly tapestried in honor of the occasion. From the cathedral, after Divine service, they adjourned to the hall, where they were entertained with a magnificent and unsparing hospitality.

Though all these things have been *reformed away*, the procession (with the whiffers and the dragon — our old

friend “*Snap*”)—

“————— in mentibus hæret
Pænè recens.”

Nor indeed can it be said that pageants are quite obsolete so long as our members are chaired—so long as we retain the jubilee procession of St. Blaise.

(8.) The Yarmouth town books even exhibit to us traces of the *mystery* or miracle play—the foundation of our modern drama. The following are the entries to which I allude:—

1465. Paid for leading *the star* on Twelfth-day, iijd.
 1506. For hangyng and scouring *the star*.
 For making a new star.
 A new balk-line to the star, and rysing star, viijd.
 1512. For a nine-thread line to lead the star, &c. (Blomefield, folio edit. vol. v. p. 1670, &c.)

The *star* in question was doubtless one of the *properties* belonging to the mystery of the Epiphany. (See *Stella* and *Stellæ Festum*, in Charpentier’s (Carpentarii) *Supplement to Du Cange’s Glossary*.)

(9.) *Town books* and *registers* are well worthy of the antiquary’s attention. He will often find therein many curious items of expenditure connected with the Romish service; payments made for removing images and other superstitious emblems at the reformation; for restoring them in Queen Mary’s reign; for defacing brasses, &c. during the commonwealth; and he will find registers of civil marriages before a magistrate during the same period. The burial register of Gateley contains a ghost story!

My friend Mr. Goddard Johnson will, I trust, be persuaded, ere long, to communicate to the public the extremely curious and valuable matter which he has collected from our various Norfolk town books.

CONCLUSION.

IF I now feel myself compelled to draw to a close, it is certainly not for want of matter, but because my powers of compression and yours of endurance have been already taxed to the very uttermost—because time cannot be expanded, and because the grains of sand will not delay their course. Even as it is, the promise implied in the announcement of my lecture has been very inadequately fulfilled, and to points of essential moment I have been unable to afford more than a mere cursory allusion—

“My sketchy superficial hand
Drew solids with a dash, and spanned
A surface by a line.”

But if I have aroused your slumbering energies, giving them an impulse towards my favourite study; if in any instance I have reminded the careless of what carelessness may have lost; and if I have proved our county rich in the materials of self illustration, my lecture will have fully accomplished the purpose for which it was designed. To such of you as may be inclined to pay me the very great compliment of commencing the study of antiquity, I would gratefully offer a few parting words of advice—

Read, Observe, and Sketch.

Recollect that the meanest of our villages may supply some of the pabulum upon which the antiquary delights to revel; either in its church, its registers, its town books,

its old houses, or its local traditions, and that *not one of these subjects* can be pronounced thoroughly exhausted.

Let this be the tyro's encouragement; and, on the other hand, let him consider that the objects of his research are even now in a state of transition—daily vanishing away like frost-work before the sun; so that in a few short years the antiquary's portfolio may contain their only record. This should operate as a warning and a threat, for "*delays are (as) dangerous*" now as when we wrote our first copy.

The most advisable course for you to pursue is to "*begin at home*" before you extend your field of observation. The place where you reside has unquestionably the first claim upon you—the facilities of research and the disgrace of ignorance, being of course immeasurably greater there than anywhere else.

This, moreover, is the young antiquary's greatest *vantage ground*, for he may easily detect and bring to light objects which have escaped the vigilance of others much more experienced than himself;—I mean from their defective opportunities as compared with his own. The stay of our greatest county historian in any of our smaller villages was possibly little more than the passing visit of an hour; but if every parish had its local historian;—if for instance remarkable fires, and storms, and inundations; observations on meteorology and natural history; geological and antiquarian discoveries; architectural changes; improvements in agriculture; the inclosure of commons; and the fading traditions of the aged were briefly written in a sort of manuscript register kept for the purpose in the church, what a mass of statistical and general information would be thus rescued from the injury of time!

In your *sketches* try rather to produce a faithful copy than an attractive picture.

One good, *rough, working* sketch would be worth fifty

such ; and the absurdity of attempting to improve upon an original has rendered many a drawing as valueless to the antiquary as waste paper,—or rather waste paper *run to seed*, for that must be *worse* than useless which tends only to lead astray.

I would by no means recommend the insertion of these sketches in copies of Blomefield's *History* ; for if you are at all industrious, they will accumulate upon your hands far beyond the possibility of your doing this with advantage. When you have gathered a sufficient number, classify, page them, cause them to be mounted upon stiff paper (*leaving a border*), and let them be bound up in a volume by themselves, with an index at *the beginning* ;—the first-born of your industry, which will, I hope, be followed by many others in succession. A reference to the page and volume of your illustrations on Blomefield's margin will render them available to every useful purpose.

Never think of making a finished sketch at a time when time is valuable. The roughest outline may be the germ of your future drawing ; and it will be frequently enough if you can secure half a window or one compartment of a screen, with a general outline of the rest.

In copying a fresco or a panel painting, it will be by no means necessary for you to colour it upon the spot. Arbitrary signs or initial letters upon your copy of a vestment will generally remind you of its exact tint—to be added at your leisure with much greater precision and effect ; especially if you note in pencil the parts which are faded or indistinct. By this means you will be frequently enabled to carry away in your portfolio *an entire series*, instead of perhaps *one solitary figure*, the elaborate finish of which has monopolized all your time.

These few common-place hints, the result of a long

experience, will, I hope, be as indulgently received as they are kindly meant.

Should it be your good fortune to become possessed of any object rare or unique of its kind, instead of keeping to yourself what ought to be the property of all, and what would in fact derive a double value from its juxta-position in a series, let me suggest the propriety of your depositing it in this Museum. If you have not yet laid even the foundation of a private one, now is your time to be liberal, for your public spirit will cost you hardly anything.

The valuable institution in which we are now assembled, which now meets with such inadequate support, ought to be the pride of Norfolk and the general focus of her antiquities. The advantages of a private museum are often scarcely more than personal, but a general collection is a general benefit, "*et quæ non prosint singula juncta juvant.*"

A complete series of Norfolk illustrations would, I need hardly say, materially enhance the value of our local antiquities deposited here; and by taking all remarkable sketches in duplicate, each of you might contribute his or her mite towards the promotion of this most desirable object without much personal inconvenience.

In presenting a hundred of her beautiful drawings to the Museum, a fair friend of mine has not only furnished a nucleus round which these future contributions might be gathered, but a noble example which you would do well to follow at however great a distance.

And now but one thing remains. It is a good old custom for a lecturer to thank the assembled audience for their indulgence in hearing him out, and I shall follow it, not merely because it is the bounden duty of an antiquary to love every thing old, but because your patience has been

truly exemplary. For *all our sakes* I wish indeed that there were *less cause for gratitude* in this respect.

A glowing eloquence might, even at the end of a two hours' lecture, have left you with an appetite still craving for more; but I can at all events offer you the luxury of a *release*, and, as far as regards my faults of delivery, they will be all kindly merged in the reflection that—I HAVE DONE MY VERY BEST.

ADDENDA.

THERE have been recently brought to light at Felmingham, near North Walsham, some remains, which have been probably ascribed to the Roman British period,—consisting of a tiled pavement and some earthen vessels, which contained several images cast in some heavy metal. The execution was good, and the height of each about three inches. (*See Plates.*)

A painted rood-screen has been discovered at North Walsham. This, as well as all those included in my list, (p. 65,) is decorated with figures of saints; for it did not enter into my plan to notice screens simply painted in diaper, of which there are many in the county.

Any information respecting screens which have escaped my notice, addressed to me by post, will be most gratefully received.

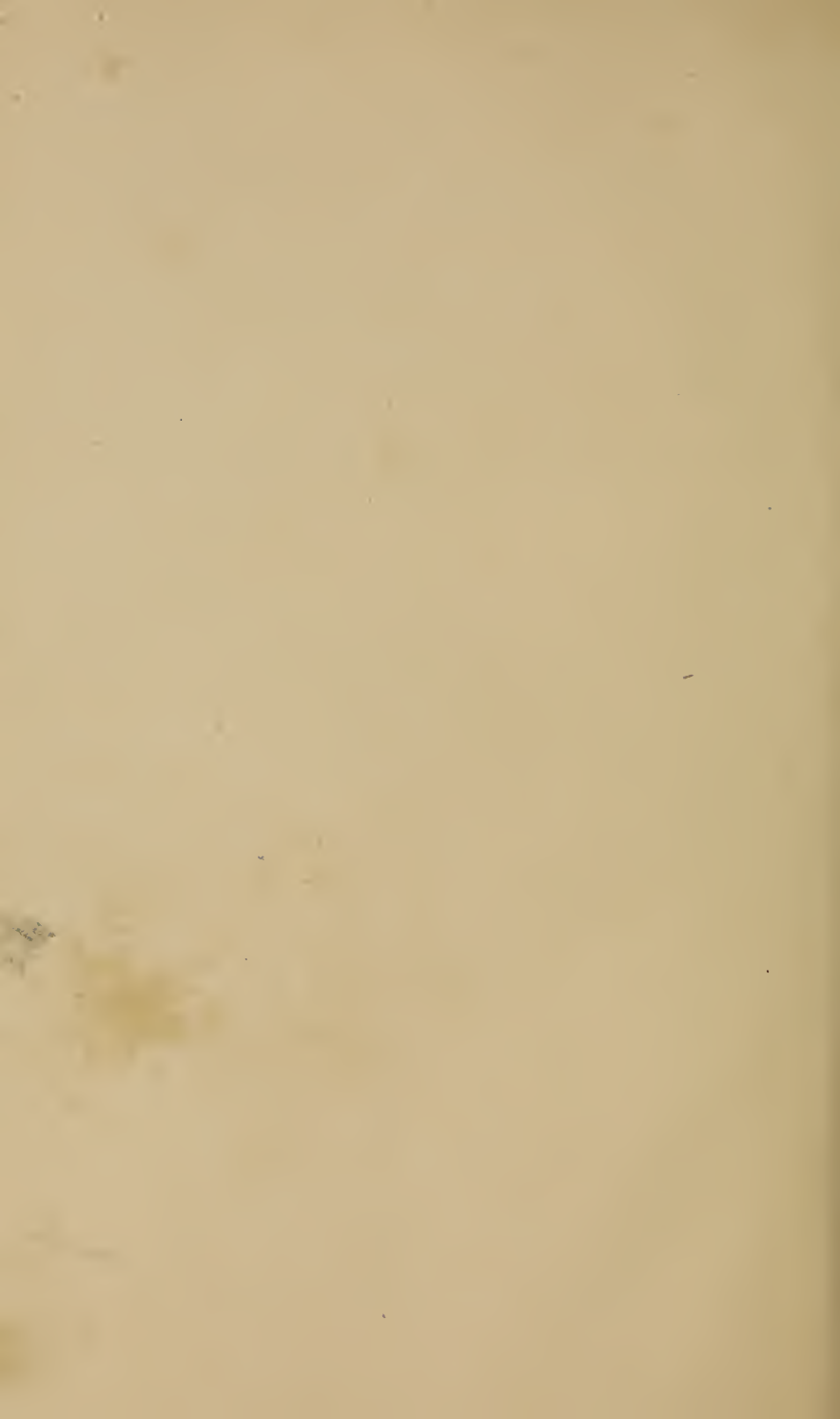
Mr. Goddard Johnson has observed a singularity in the sixteen churches of the district termed *Marshland*. There

is but one such screen in that district, but he found there many effigies of saints *sculptured upon the ends of the benches.*

In *Fox and Goose court*, Ber-street, I have discovered lately a very interesting specimen of the ancient wooden house. The spaces between the frame-work are filled up with bricks, arranged in a herring-bone or a zigzag pattern. (See p. 56.)

The *Norfolk Topographer's Manual*, lately published, will be found a useful guide to the illustrator.

THE END.



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